

AUTHOR & JOURNALIST

What Magazine Editors Say

1955 FORECAST ISSUE

**More than 300 Markets
For Your MSS.**

THE NEW LOOK IN WESTERN STORIES
WILLIAM HOPSON

TAKING NOTES FOR FACT AND FICTION
MILTON LOMASK

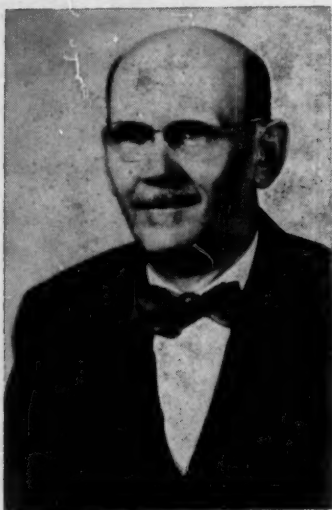
**Handy Market List
of Magazines**

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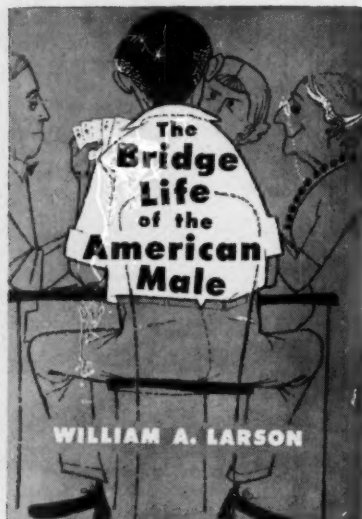
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William A. Larson, author of "The Bridge Life of the American Male"
(Pageant Press—\$3.00)



The colorful jacket of "The Bridge Life of the American Male," designed by Dave Lyons

ABOUT THE AUTHOR

Born on a farm near Dwight, North Dakota, William A. Larson received his B.S. in Education from the Mayville, North Dakota State Teachers College in 1927, the same year he started playing Bridge. After five years as a high school principal, a year and a half as editor of a newspaper in Walhalla, North Dakota, and six years in farm real estate work at Dickinson and Grafton, North Dakota, he joined the Socony-Vacuum Oil Company.

Humorous, satirical, philosophical, "The Bridge Life of the American Male" is written with a typically male approach. It gives convincing reasons why men should play Bridge, tells them how to play *good* Bridge, how to avoid ruffling their partners in the process, and how to cope with the dictatorial "Old Biddies" to whom the male ego is something less than sacred. What's more, the author tells his struggling male cohorts how they can actually *enjoy the game!*

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AUTHOR & JOURNALIST

AUTHOR & JOURNALIST

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JANUARY, 1955

TO WRITERS WHO WANT TO MAKE MORE MONEY

If you've been reading the writers' magazines lately, you will have noticed how editors are earnestly searching for new writers. For instance, a man's mag editor says, "Besides strong first person adventure stories and articles, we are interested in science subjects, medicine and unusual experience pieces . . . \$500, \$750 and up."

A top slick editor says he is having a hard time getting 5,000 word fiction of interest to men—\$850 and up. Short shorts—\$750 base rate. A romance editor says she wants all lengths—2,500 word shorts to 10,000 word novelettes—with realism, sincerity and emotion.

An executive editor in Hollywood says, "Writers will discover in TV the finest opportunities they have ever known! . . . We need writers for westerns, comedies, mysteries."

A "how to" editor says writers are missing a well-paying field in this market.

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1955

Opportunities For You

A Report from Editors

A FRESH approach to fact and fiction is the major key to success for the writer in 1955. This is the judgment expressed by editors in all fields, book or magazine, from the widely popular to the definitely literary.

The publishing business is more competitive than ever. Magazines that pay writers well depend generally on advertising for their principal income. (Even the *Reader's Digest*, operated for 34 years without advertising, will begin carrying advertising in the spring.)

To get advertising a magazine must attract subscribers and newsstand buyers.

Here is where you as a writer come in. Editors buy the types of material that they will feel will increase the readership of their publications.

To meet the competition of other magazines—and of television—editors are looking for the new, the fresh, the stimulating. They want subject matter, theme, treatment that will attract wide attention, that will cause a magazine to be talked about.

This means an ever increasing demand for top stuff such as deserves featuring on a magazine cover. Editors say they never get enough manuscripts of this caliber. They take the best they can get, always looking expectantly for the story or article that will hit the bull's-eye.

If you've noticed comparatively little fiction featured on magazine covers, the reason is, editors say, that they don't get enough stories demanding top billing. In cases where fiction does get cover play, it is often by a noted author, who has worked over many years building his reputation. Hemingway, Kelland, Gardner on a cover will sell magazines.

Stories of high quality by less well-known writers need something unusual in subject matter, locale, situation, or theme if they are to get cover play. Timeliness is particularly important.

The year 1955 will, editors report, show no decrease in the demand for good fiction. Aside from the men's magazines—never an extensive market for fiction—no publication predicts it will reduce its fictional content. On the other hand, none reports any plan to increase its proportion of fiction—though several editors say they would do so if they received a steady flow of stories as compelling as the articles they publish.

The demand for top stories and even for merely very good stories remains greater than the supply. It is up to writers to change this situation.

The larger magazines are broadening their audiences—which means an increased market for fiction of general appeal. Fewer and fewer publications of mass circulation emphasize the so-called "women's story." *McCall's*, which for years

AUTHOR & JOURNALIST

was definitely a women's magazine, has announced a specific policy of directing its material to the entire family as a unit.

Fiction for which there is least call is that in which the story is told from the standpoint of a child; and fiction dealing with journalists and authors. There is always an abundant supply of the former. As for the story dealing with literary or semiliterary figures, editors report that reader interest is usually low. Of course it is unsafe to generalize. A superb story, whatever its subject matter, will sell. A story of less merit with popular subject matter will prove acceptable.

Fact articles will continue in 1955 to encounter less competition than will fiction. The larger magazines will average at least 60% fact as against 40% fiction in their issues. Yet the number of queries and articles received is only a fraction of the number of fiction manuscripts submitted. The pay for an article or a story of comparable quality is approximately the same, with often a little edge to the article.

It's the fact articles that usually get cover billing. As with fiction, no editor reports ever having enough articles of high reader appeal.

There is no set pattern for the article drawing high pay. Usually, though, it has, according to editors, two important qualities: (1) strong "you" appeal; (2) the dramatic quality that is present in the best fiction. Such articles may deal with practically any subject.

Editors emphasize increasingly the importance of adequate investigation and research for an important article. One suggested three weeks of solid time as a minimum for the work preliminary to writing a top-pay article.

Apart from articles of outstanding character, there will be growing demand for shorter non-fiction of practically every type. The how-to article, illustrated by photographs or drawings, will undoubtedly continue the most popular.

THE book field, too, publishers point out, will probably continue in 1955 the same trend that has prevailed for several years. The opportunity for the unestablished writer will be greater in non-fiction than in fiction.

Best-selling non-fiction is averaging two to three times the sales of best-selling fiction. As this is written the ten best-selling non-fiction books classify roughly as follows: self-help, 4; autobiography, 2; biography, 2; public affairs, 2.

Even outside the best-sellers, non-fiction averages better sales—and these often continue over the years. The outstanding classifications in point of popularity are self-help and how-to books.

The paperback books continue to offer an opportunity to fiction or fact writers with a talent for reaching the mass of people. While reprints predominate, more and more originals are being bought.

The total number of books published, likewise the total number of manuscripts purchased by magazines, will be substantially unchanged from 1954.

Book royalties will be on the same percentage scale that has prevailed for several years. Pay for magazine material will be about the same as in 1954. It will be a little higher in some cases, especially for manuscripts of top quality.

All editors of magazines stress the importance of studying a publication before submitting manu-

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scripts to it. This doesn't mean, as some beginners think, examining the fact or fiction subject matter with a view to writing about the same things. Such a policy does not work, for magazines, as heretofore pointed out, are seeking constantly the fresh, the new. Study of a magazine means study of its scope, the general field it covers, the approach and style of the fiction and articles, the type of reader to whom it appears to be directed.

HERE are specific comments by representative editors. From them the writer can gain much help toward producing salable manuscripts. The equalities emphasized by an editor are often applicable not only to his own and similar magazines but to writing in general.

William I. Nichols, Editor, This Week Magazine:

This is a time when both editors and writers must work, think, and create better than ever before. I say that because we are now facing a time of basic change in the magazine business.

To recognize what that change means, just think back to the last comparable period—the twenties. That, too, was a postwar period when people were being exposed to new ideas and new techniques—including commercial radio. In the magazine field, those changes were reflected in such phenomena as the death of *Life*, the old humor weekly, and, in its place, the birth of the *New Yorker*. We saw the passing of the old monthly reviews, to be replaced by *Reader's Digest* and similar publications. It was then that the *Literary Digest* declined, and *Time* came in to take its place. Out of all this ferment, the magazine industry emerged stronger than ever. But there were changes!

Now, too, we are in a postwar period of new ideas and new inventions—including (this time) television. During this period, many magazines will die. Others will adapt successfully. And new ones will be born. Hence, it is an exciting time for both editors and writers, for it is a time filled both with danger—and opportunity.

John Fischer, Editor, Harper's Magazine:

So far as we can see, no very sensational changes in editorial trends are likely during the coming year. The articles which are likely to be in greatest demand here, and which we expect to find hardest to get, are:

1. Humor—not the forced, radio-gag type of humor; but articles which make a significant point in an amusing manner.

2. Really first-rate fiction—that is, stories in which something happens, which have some element of suspense and plot structure, and yet which are written with genuine distinction.

We expect to use about the same proportion of non-fiction and fiction as we have been during the last 12 months.

Herbert R. Hayes, Editor, Good Housekeeping:

Our major requirements are in the field of the short story. Our short story standards are high—exceedingly so.

Some time ago we put together in book form a collection of *Good Housekeeping* stories that repre-

sent what we are looking for. We have a limited number of these books available, and we'll be glad to send a free copy to any writing group that has at least a dozen members.

We place no limit on length. A good short story may be told in 1,500 words or 25,000 words. We do not cut stories to fit space requirements.

We've paid as little as \$600 for a short story, though I can't remember when; a number of our authors receive \$5,000 for a short story. One author, Somerset Maugham, received from us \$10,000 for each of his latest short stories.

We are interested in articles, and suggestions for articles, on practically any subject, but it is pointless to suggest medical articles to us, or articles having to do with phases of the home that are covered by our many service departments.

We are fussy about poetry. The rate is \$10 per line.

John B. Danby, Executive Editor, Redbook Magazine:

Our direction will continue to be the same as it has been since *Redbook* became the magazine for young adults.

We will give our readers, those in the 18 to 35 age group, the kind of valid, useful, informative material they have come to expect from *Redbook*.

This means we will be seeking more stories like the one we ran in September about Jon Lindbergh and the piece published in December on Margaret Truman. We will also be looking for subjects that have strong reader identification. In that connection I have in mind such articles as the one we carried in October on the integration of Negro children with white pupils in our public schools, and a piece last July on the divorce scandal in our armed forces.

Such pieces are not the easiest to come by, but we want them and we'll pay well to get them. We'd like to get more coverline articles from freelancers, but most of our ideas for leads come from our own staff. And to answer your question about the one thing a writer needs more than any other to be successful in 1955 I'd say *fresh ideas*.

On the fiction side our editors will be combing the market for the kind of material that deals with characters and situations which parallel those met in everyday life. That does not exclude the off-trail story which may be one of suspense, or even of direct interest to men, or an occasional item which borders on the literary.

The proportion of fiction to non-fiction in *Redbook* will remain the same as it has been for the last five years.

Ben Hibbs, Editor, The Saturday Evening Post:

The deficiency that I find most often in submitted manuscripts is lack of clarity in articles and lack of well-developed plot in fiction. The one thing I cannot tolerate in an article writer is fuzzy, unclear expression.

My suggestions to article writers is to dig harder for new, fresh topics. I have never known any successful article writer who found his subjects by sitting at home on his fanny.

My suggestion to the fiction writers is to get better acquainted with the kind of people who

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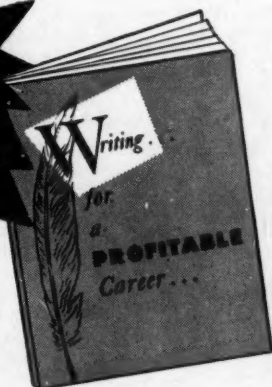
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inhabit their stories. Too many fictional characters these days are made of cardboard.

(Mr. Hibbs states that his views are substantially the same as last year, and so his comment is reprinted above.)

**Andre Fontaine, Editor,
Bluebook Magazine:**

Bluebook as a market for freelance writers is improving—in quality of payment if not in quantity of purchases. That is, we're already paying better rates, and hope to raise them still more. In addition, we will match anybody's rates for a truly outstanding news-making piece of fiction or non-fiction which fits our rather unusual editorial formula. Said formula being articles and fiction which will be of practical value to the family man (good escape fiction I think has much value).

As to the outlook on markets, most freelancers I talk to are very busy and happy about it. I don't see any major changes in demands for articles or fiction, though I've been wondering lately if we aren't at a point where, because people have such a strong desire to escape the confusion and complexities of life, they'll be more interested in reading fiction than non-fiction. I don't really know.

**Hugh MacNair Kahler, Associate
Editor, Ladies' Home Journal:**

I do not see any noteworthy change in editorial trends.

As far as the *Journal* is concerned, the manuscript likely to be in greatest demand and hardest to get is one that we editors will enjoy reading. I realize that this isn't very specific, but since we do not edit by taboo or formula, it is the nearest thing to a specific answer that I can offer. I do not know about other magazines, but our own demand for fact or fiction worth featuring on the cover is constant. If possible we should like to buy nothing that did not measure up to that test.

I should hesitate to try to list the topics that could be described as passé, and I think that as a rule they don't need to be listed. I do not foresee any notable change in the *Journal* in the proportion of fact to fiction. I think that in 1955, as always before and probably ever after, what an author most needs will be good ideas and the ability to express them effectively.

**William L. Parker, Editor,
Mechanix Illustrated:**

This magazine continues to have a very strong interest in articles of an inspirational and self-help nature. We have a very good market for non-

fiction pieces dealing with men who have started small businesses and made a success of them, for articles about exciting developments in the fields of science, mechanics and invention, and in other related subjects of particular interest to the 30-year-old male.

We buy a great deal of material from freelance writers. During 1955 I would like to buy even more articles from writers who have never sold to us before. All they have to do is send us a brief summary of their ideas and we will give them a fast reply. Tell your people to get busy. We will be looking for their queries.

**Henry Steeger, President,
Popular Publications:**

I think the trend toward good detective, Western, and adventure stories will continue, but the public has been subjected to an avalanche of poor fiction, partly due no doubt to the fact that during the war almost anything put on paper would sell. Now it is necessary to make the plot, the characterization, and the action more expert and more realistic.

It seems to me that readers don't accept improper motivation or whimsy as easily as in the past. They are demanding plots that make sense and that are capable of personal identification. I think the emphasis on character development will also continue.

Our market for detective, Western, and adventure stories continues to grow.

**Henry P. Malmgreen, Editor,
Modern Romances:**

I'm convinced there is no better field than the confessions for any writer who likes to eat regularly, this side of Hemingway or Faulkner. Count the confessions titles on any newstand. Multiply by story titles per monthly issue, and you've got a flourishing market for fiction with a fat aggregate budget to slice up.

Fiction standards have come up, I think, at least for the top selling confessions mags. And in this connection, perhaps your readers might be interested in how this magazine tries to go beyond an editor's intuition to keep the quality level of its fiction high.

Ten questions are aimed at each story that seems to have a purchase potential:

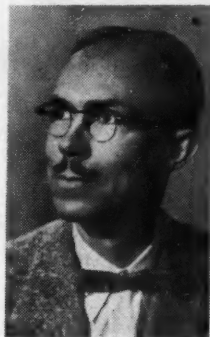
1. Is the lead exciting?
2. Does the story end logically and plausibly?
3. Do actions of protagonists seem inevitable?
4. Are any of the protagonists vividly portrayed?
5. Are any of the protagonists likable?
6. Does the story fulfill its potential(s)? (If there are situations that should be poignant, do you cry? If there are situations that should be sexy, do you respond erotically?)
7. Is there density of emotional impact? (i.e. considering length of story, are your emotions frequently enough tapped?)
8. Is the story told and are the personalities built by a succession of vivid scenes?
9. Is there any central theme or problem that makes each event of the story significant? (as opposed to a story consisting of strung together episodes, each standing on its own.)
10. Is the story's theme or problem handled well enough to command readers' serious and sympathetic attention throughout?

JUVENILE MARKETS

If you write for boys and girls anywhere from infancy to youth, you'll look forward to the annual Market List of Juvenile Publications in the February *Author & Journalist*. There'll be up-to-the-minute reports from both general and religious publications.

The February issue will contain other interesting and important material including an installment of August Derleth's outstanding series on judging your own manuscripts. In this article he will discuss analyzing the structure of your story before submitting it to an editor.

Let's Talk About Your Book



WHEN YOU WRITE your first book you are going to need some professional help. You get such help from an author who has written books of his own. I have been a selling writer for over two decades, and my books had seen publication on two continents before I offered to instruct others in the craft.

When I began helping newer writers with their efforts they promptly began to sell. This was expected, because my instruction is graphic, it is concrete, it eliminates discussion **about writing** and directs itself to **your problem**. Ultimately, it gives you independence and enables you to write without assistance.

When I accept your manuscript for servicing, it is examined carefully and its special needs fully explored before a line is rewritten. Whether the help I give consists of **corrective analysis, detailed editing or professional revision**, depends on the individual requirements of your writing and the agreement at which we arrive.

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Contests and Awards

Modern Romances has announced a unique contest for "true-to-life" story writers with prizes of \$7,000 in 1955 over and above amounts paid for accepted manuscripts. Prizes of \$2,000 will be awarded at the end of April, August, and December. Then at the end of the year an additional bonus of \$1,000 will be paid to the top contestant for all of 1955.

Prizes will be awarded on the basis of points: 5 points for each story submission, 10 for each story sale; 15 for third place, 20 for second place, and 25 for first place in the *Modern Romances* story poll. Thus the maximum for any single story is 40, the minimum 5 points.

Awards will be made on the basis of total points at the end of each four-month period. The top prize will be \$1,000, followed by ten prizes of \$100 each.

Complete details of the contest are available from Henry Malmgreen, Editor, *Modern Romances*, 261 Fifth Ave., New York 16.

—A&J—

The Poetry Society of Virginia offers prizes in several classifications this year.

Open generally:

The Norfolk Prize—\$50 first prize, \$25 second prize for two or three sonnets related in theme. Closing date: February 1.

The Princess Anne Prize—\$50 for a lyric of not more than 42 lines. Closing date: February 1.

The Marleine Harris Prize—\$50 for a poem in any form on the theme, Love of Homeland. Restricted to residents of the United States. Closing date: February 1.

Open to residents of Virginia only:

The Keats Memorial Prizes—\$50 for a lyric not above 30 lines; \$50 for a sonnet. Closing date: March 1.

The Edwin Quarles Memorial Prize—\$50 a poem in any form not exceeding 42 lines. Closing date: March 1.

Announcement of the winners of all prizes will be announced at the meeting of the society May 21.

Rules are obtainable from Elizabeth Harris Jones, 3203 Floyd Ave., Richmond 21, Va.

—A&J—

The *Denver Post* offers a prize of \$10,000 for the best original romantic play based on the first discovery of gold in Colorado in 1858. The winning play will be presented at the Central City Festival of 1958—the centenary of the discovery and also of the founding of Denver.

There is plenty of time to prepare and submit entries, for the closing date of the contest is not till July 1, 1957.

If the winning play is produced on Broadway after its première at Central City, the author and the Central City Opera House Association will share equally in the royalties.

The address of the Central City Opera House Association, Inc., which is directing the contest, is 1502 Cleveland Place, Denver 2, Colo.

AUTHOR & JOURNALIST

The Cultural Freedom Award of \$1,000 will be made for a book-length manuscript on civil liberties and intellectual freedom on the United States. The sponsors are the American Committee for Cultural Freedom and Frederick A. Praeger, Inc., 105 W. 40th St., New York 18. Closing date: May 31.

—A&J—

The Yale University Press, New Haven 7, Conn., awards book publication with the usual royalties for a manuscript 48-64 pages by a poet under 40 who has not previously had a volume of poems published. The book will appear in the Yale Series of Younger Poets. Closing date: March 1.

—A&J—

Mystery Writers of America, Inc., 228 W. 24th St., New York 11, makes annual awards for published mystery novels and for shorter works in the mystery and crime field published in magazines or produced over radio or television. Closing date for nominations: February 1.

—A&J—

The Charles Austin Beard Memorial Prize is offered by Alfred A. Knopf, Inc., 501 Madison Ave., New York 22, for a book manuscript in American history directed to the lay reader. The prize is \$500 plus contract for publication. The award is restricted to American citizens not over 40 years old. Closing date: July 31.

—A&J—

Maclean's Magazine, 481 University Ave., Toronto, Ont., Canada, is continuing its awards of \$5,000 each for novels by Canadians, or by non-Canadians using a Canadian theme. Condensed versions of winning novels will be published in the magazine, after which all rights will revert to the author. No closing date; manuscripts may be submitted at any time and will receive prompt consideration.

—A&J—

The Sidney Hillman Award of \$500 is made for outstanding work—published in magazines or newspapers or produced over television or radio or presented on stage or screen—on civil liberties, race relations, labor, international relations, and similar subjects. Anything that appeared in 1954 is eligible. Closing date: February 1.

—A&J—

Writers should communicate with the sponsor of a contest or award before submitting material. In some cases special entry forms are required. A stamped, self-addressed envelope should be enclosed with the request for information.

Christian Writers to Meet

The seventh annual Christian Writers Conference and Workshop will be held January 27-29 in the offices of the Christian Writers Institute, 434 S. Wabash Ave., Chicago 5.

Subjects to be discussed are magazine and book-length fiction and non-fiction, adult and juvenile; newspaper writing; photo journalism; church publicity. Among speakers will be Ken Anderson, popular Christian novelist, and Eugenia Price, writer and producer of the radio program, *Unshackled*.

Workshops will offer opportunity for individual manuscript criticism. There will be a prize contest in fiction and non-fiction.

Details are available from Janice M. Gosnell of the Christian Writers Institute.

JANUARY, 1955

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Happy New Year? Well, it all depends...

If you're selling as much material as you'd like to sell, and selling to the markets you've always wanted to hit, there's every chance that 1955 *will* be happy. You're doing fine, and you'll probably keep it up.

But if 1954 was a pretty empty year for you as far as sales were concerned, and there's no reason to suppose that the one which has just started is going to be any different, then — as far as your writing career is concerned — the possibility of a happy 1955 isn't quite so likely. And if that's the case, it's good sense to start the new year right by admitting one of two things to yourself:

... Either there's something wrong with your stuff.

... Or there's something wrong with the way you're marketing it.

SMLA, which makes over six thousand sales yearly for clients, has a long-established reputation for expert manuscript marketing and selling, and for skillful unraveling of snarled-up techniques. Your decision to send us some of your material, therefore, may well be the first step toward that happy new year everybody's been mentioning.

SERVICE: If your material is salable, we'll sell it to the best possible markets at best possible rates, and cover sale of additional rights throughout the world. If your material is unsalable as it stands but can be repaired, we'll give you detail-by-detail advice on how to repair it, so that you may, without additional charge, return it to us for sale. And if your material is completely unsalable, we'll tell you why, and give you specific advice on how to avoid those errors in future material. We report within two weeks.

TERMS: PROFESSIONALS: If you are selling fiction or articles regularly to national magazines, or have sold a book to a major publisher within the past year, we'll be happy to discuss handling your output on straight commission basis of 10% on all American sales, 15% on Canadian sales, and 20% on British and other foreign sales.

NEWCOMERS: As recompense for working with beginners or newer writers until you begin to earn your keep through sales, our fee, which should accompany material, is five dollars per script for scripts up to 5,000 words, one dollar per thousand words for additional thousands and final fraction (for example, seven dollars for a script of 6,895 words). \$25 for books of all lengths up to 150,000 words, \$50 for books over 150,000 words; information on t.v., radio, stage, syndicate, and other types of material on request. We drop all fees after we make several sales for new clients. A stamped, self-addressed envelope, please, with all manuscripts.

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—The New York Times

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The NEW LOOK in Stories of the West

Whether you work in this noted author's field or not, you'll find his fiction-writing suggestions invaluable

By WILLIAM HOPSON

THE old Western novel is a dead duck. The better publishers are no longer content to buy a cold-eyed *pistolero* slamming into a strange town (or valley, basin, ranch, homestead, *et al*) to clean it out and then gallop out the other end with something beside him in skirts that might well have been taken from the window of a millinery shop.

The publisher wants to know where he was born and where he went to school. What kind of family life he had, good or bad, and if it had any influence years later to motivate a cold-eyed *pistolero* slamming . . . He wants to know something, too, about what makes that rosy-faced virgin tick; pos-downright urge to get into bed with some man just to satisfy a latent curiosity. I think he'd like her if she did. It would at least convince the man who writes out the pay checks that she's human.

A literary agent recently pointed out that too many writers use sex as shock treatment; possibly to impress the editor or cover up bad writing in a run-of-the-mill plot. In agreement, Don Ward of Dell, Charlie Heckelmann of Popular Library, and Saul David of Bantam, all state they hold no objections to sex in the books they buy if it enhances character and plot motivation and is used by the author for that purpose.

After 23 years of writing following a seventh grade education, William Hopson has 35 published books and many magazine stories to his credit. His five most recent novels of the West were reprinted by Bantam. His next one will be a Gold Medal original. Some of his works appear under his own name, others under the pen name of John Sims. All of them have been highly praised as authentic portrayals of the Old West.

In contrast to his heroes, Mr. Hopson uses modern methods, including "an electric typewriter for writing and a wife for retyping." The Hopsons live in Arizona.

It all sums up to what made the late Ernest Haycox a truly great writer of people and events that built the West: taking often ordinary events in the daily lives of ordinary people, spading deep, and turning up on the surface what lay hidden underneath.

That's it in a nutshell.

You're probably thinking, O. K., that's fine, but how the hell do I go about writing one of these "new look" Westerns? I can tell you how I'm doing it, and how I think most of the other boys in the book length field are doing it. This is mostly what I said while Chuck Martin and myself were being interviewed last summer on TV in Denver.

To begin with, I pick a background I know and know thoroughly at first hand as well as doing additional research from my collection of old Western Americana—and I've just bought five more books this month to keep adding to it. The next step is to get out a big topographical map of the state or territory showing all rivers and mountains. I measure the various distances between these places, and then dig out my books on flora and fauna. If there are any well-known towns represented I find out when they were established and what was going on there in the year of, say, 1875.

In Arizona Territory, for instance, I would know that the population that year was 30,114 people in 113,900 square miles of territory. That the first telegraph lines has been set up at Fort Yuma; that the 5th Cavalry was operating in the area; and that the year before the Southern Pacific Company bought up all the river boats operating through Yuma on the Colorado River. The state capital, that year, was at Tucson.

I'd get out my gun books and find out if any .45 caliber Colts had got that far west the first year they were out in general use or if maybe there weren't a few Remingtons scattered around. I'd check up to see if old Chisum really brought thoroughbred Morgan horses into New Mexico,

crossed them with desert-bred stuff, and if any could have gotten over into Arizona at that period.

On the wall of my study is a huge colored chart illustrating every kind of early saddle made, plus ten different cowboy raiments in various places and periods all over the west. Also nine different types of horsemen from the Spanish *conquistador* to the modern cowhand. Plus hackamores, boots, and different types of bridle bits.

I'D make certain how far a good horse could travel in one day under certain conditions of terrain and, particularly, heat. (Upton states in his book, *Cavalry Tactics*, that 45 miles per day was the maximum a cavalry mount could do in the southwest Indian country.) I would remember the sage advice of Hoffman Birney, of the *New York Times*, about how many head of cattle a section of grazing land can sustain in Arizona, in Texas, in Montana. The number varies.

I wouldn't write, as one author did, "There's steers up there in them canyons three years old that never set eyes on a man," and have Birney wondering, as he did, how they got to be steers all by themselves—unless they close jumped a few barbed wire fences!

With all the above material at hand, my next step in a book is to check the history of the locale that year and find out what was going on in the legislature, what laws were passed, and if there were any hints of graft and political scandal. Into this setting I place the lead character of a "Western" novel, a man with qualities of courage and character I'd like to have. I give him a physical problem to buck up against, a good strong motive for risking his life, and then I try to give him a mental problem that came as a result of something that occurs immediately or has happened somewhere in his past.

Not long ago Dick Carol dropped by my home with Leslie Ernenwein and Charley Williams, two of his Gold Medal authors. We talked shop for quite some time. Dick explained during the course of a four-way conversation one of the many things he expects of writers who hope to sell Gold Medal.

Before beginning the book, the writer should do a complete outline of each character from the time that character was born. His family environment, schooling, the kind of town where he lived. Bring that character forward through the years, keeping in mind his or her entrance into the book on the first page. If the hero is going to be an expert on animal tracks, such as the hero of *Hondo* was, then you'd better put that in a 1,000-word outline. Explain to yourself *how* and *why*.

That way, by the time you're ready to introduce him in the story you'll know exactly how he thinks and feels about certain things, what he is capable of doing, or forcing himself *not* to do, in a given dramatic situation. Spade beneath the surface and let the reader see what's there, the good as well as the bad. I might add that this preliminary work in creating a character will make the writing much easier and certainly more believable as you move from chapter to chapter.

No man or woman is born bad, or is all black or white. Make the same background outline of your heavy as you do with the hero. If you'll start with the time he was born and work out the circumstances of his formative years, how he turned up in a certain locale at a certain time, his very

human reasons for finding himself squared across from the hero, you're liable to discover you like the guy and maybe sympathize with him just a wee bit.

There's nothing a publisher likes better than to have a heavy in a book who's human; a guy who might have turned out a fine man if circumstances had dictated otherwise.

As for the women, I've seen many a one of them in the plains cow country of west Texas sneak out of a dance to neck in a buggy and maybe even take a drink or smoke a Bull Durham cigarette. They were a "scandal" but most of them turned out to be fine sweethearts, wives, and mothers. I've seen "respectable" girls who didn't.

I saw one "respectable" older sister climb a corral fence with most of her white thighs showing and she not caring, snatch her own branding iron from the fire, shove her younger sister down, and slap her own brand on a calf; and then fire four shots from a .38 over her running sister's head, cursing oaths like a man. She later married one of her father's cowhands, fought with him for four years, and then killed him with a six-shooter, although the last-named was never proved.

Create a woman like that, write a thousand words explaining to yourself what had made her like that, and you couldn't make her a dull character in a book if you tried. You'd just naturally have to like her a little bit. Psychologically, a woman who'd fire four shots over her sister's head would, subconsciously, be better conditioned mentally to kill a husband; particularly a mean one who deserved killing. You could almost forget about her younger sister and feel a bit sorry for her having to go to the pen.

It's not my purpose in this brief piece to tell you how to plot a Western novel. If you don't already know that much, the foregoing information won't help you get into the markets today. Go to some competent critic and pay for step-by-step guidance. Because the old pulps—God bless 'em!—as we knew them are gone. Low budgets never allowed top editors like Mike Tilden to get the strongly characterized, skillfully written stories all of them would have liked.

They had to select the best they could get, no doubt wincing painfully every time they initialed an O.K., and the majority of it was pretty much gun dummy. The hero was a face supporting not one but always two guns, and the readers finally wore out before the pistols did. The pulps went under, so did a lot of writers, and those of us who have survived had to break away from the old type of stuff in order to keep on eating.

WHEN the paperback boom hit like a new Texas oil field about five years ago, fly-by-night publishers cropped up by the score, crying for copy; any kind the money to compete with Bantam and other top houses buying reprints and originals from top name authors, and a lot of them didn't care at the moment. To a reader with two-bits, a book was a book. So what?

Luckily for me, my agent foresaw the inevitable result of overcrowded newsracks and lost no time dumping 20-odd of my old gun-slammings "Westerns" while there was yet time. The sprinkling of three or four he couldn't hurriedly get rid of before the bottom fell out and the publishers went the way of the old cornies, couldn't be sold

anywhere today. Not unless they're completely rewritten—something I consider fatal to the writer trying to rework a "cold" story.

Right now the top paperback markets have slowed down on their buying while waiting for the last of the old slush to drain off the newsstands. But within a very few months all the old dirty snow will have drained into the sewers, and clouds already are forming to drop a fresh new blanket.

You don't have to write literature to get into this market for a better and more authentic novel of the West. L. P. Holmes, one of the top producers in the field, hit the nail on the head. Lew said:

"Readers still like the man on horseback with a gun on his hip. They're not too well educated, they don't like too complicated plots or too many involved characters."

The best advice I can offer you on how to write one of these novels is first, research and then more research. Second, study the work of the top writers in the business. I would particularly recommend T. T. Flynn's *Man from Laramie*, a Dell book bought by Don Ward, and William Chamberlain's *Trumpets of Company K*, a Ballantine book. These are the two finest examples of sheer writing craftsmanship I've ever seen between the covers of a Western.

Study each chapter and note how the point of view was changed to develop and give fullest impact to the story. Study each character carefully and then figure out where he or she came from and why they happened to be where they were. You can't find better textbooks anywhere.

You also can write a pretty good novel by digging into the facts surrounding some frontier incident, putting your lead character into it, but for God's sake—and your own, if you want to sell—don't have Wild Bill Hickok backing down in front of your brave hero just to let the reader know what a wonderful character you've invented.

That's the work of an amateur or, at best, a mediocre professional. Let me show you how a master storyteller, James Warner Bellah, handles a historical incident.

In 1873 people in Texas were being slaughtered by raiding bands of Lipans, Kickapoos, and Apaches, who slipped back across the border to immunity in Mexico. The situation was so acute that General Phil Sheridan hurried to Texas to confer with young General Mackenzie. The Mexicans hated the Texans for securing independence, and approved of the raids.

Here are Sheridan's words, taken from War Department Records: "Damn the orders! Damn the authority! You are to go ahead on your own plan of action and your authority and backing shall be Grant and myself . . ."

Mackenzie rode hard across the border and moved in on the villages and wiped them out and came back. That's the history as it *actually happened*.

In the *Saturday Evening Post* in 1950 appeared a story, *Mission with No Record*, by James Warner Bellah. To wit: An icy-eyed martinet colonel playing a violin alone and eating his heart out over the lost years; a beautiful wife who wouldn't share his life and had taken their son with her. In a batch of new recruits from Jefferson Barracks is the son, dropped from West Point, now an enlisted private. Sheridan arrives to give Colonel Massarene (Gen-

Whose Luna Now?

By ING SMITH

"Fireflies gleamed through the dusk, and the full moon stared at them through the western pines."—A magazine story.

Writer, take care—late or soon
Watch out where you hang that moon!
Fussy readers wonder why
Moons illumining your sky
In phases new or full or quarter
Shine from spots they hadn't orter.
Please keep Luna on her track—
Writer, get an almanac!

eral Mackenzie in history) his orders. They hear the name of the son called out, and the colonel says he hasn't seen him since he was three, never expects to see him again. It's somebody else.

Sheridan gives his order: "Cross the border and burn 'em out, and to hell with the State Department!"

The colonel calls in his son, expressing scathing contempt at enlisting as a grandstand play, and gives him to understand he's just another soldier. The boy lets his icy father know his mother wasn't all to blame, either. They make a hard ride and wipe out the villages in a savage fight. In the fight the colonel comes to realize he's got himself a real son, and it makes the colonel a changed man.

In the hands of a master writer like Bellah this border incident of 1873 in Texas comes alive and makes an absorbing story a reader can't put down. Sheridan comes alive too, speaking as he did from the pages of history—instead of mouthing idiotic words written for him by some mediocre writer who couldn't write even a good physical description of the short, bandy-legged little Civil War general.

Our present population in America, in six more years, will be an estimated 180,000,000 people or slightly less. Even if the trashy "comic" magazines with their sadism and unmotivated brutality for the sake of sensationalism don't completely disappear, about 14,000,000 young Americans are going to toss them aside for more adult reading. Quite a few millions among them will want to know about the greatest event in the history of the American people: the opening and settling of a 3,000-mile raw frontier. They'll be going to newsstands to buy books that will picture to them something about the way it was, and for entertainment.

The writer of Western novels who gives them both, packaged in careful craftsmanship, has his work cut out for him. He also has about as bright and solid future as I personally care to have.

Mr. Hopson suggests British book publishers as a market for new writers of Western fiction. These publishers don't demand as high quality as do American publishers of novels of the West. Pay is low—around \$300 a book—but the writers can retain American rights against the day when, with increased skill, he can rewrite the story and sell it in the States.—The Editors.

How to Take Notes for fact or fiction

By MILTON LOMASK

ONE afternoon in the mammoth reading rooms of the New York Public Library, my attention drifted to the note-taking eccentricities of three individuals. One was a tall, goateed gentleman of distinction. At intervals, laying down his reading matter, he would gesticulate gracefully in the air like a symphony conductor. At length, with a look of satisfaction, he would scribble something on the blank sheet of an oversized ledger. Whispered the Sherlock Holmes within me, "A bit of dark research going on in the field of phonetics."

Nearby an anxious-looking woman in white blouse and tweed skirt was perusing a score of books, stopping practically every minute on the minute to copy something on white cards which she filed neatly in a catalogue box. "Graduate student," said Sherlock with insufferable accuracy. "Another doctoral thesis in the making."

Farther afield an attractive, leggy girl slouched in her chair reading. Once in a great while she would loll forward and make a note—on the wrapping paper of a parcel she had apparently purchased en route to the library. "That one," said Sherlock, "is the writer!"

Elementary, my dear Watson! It seems to be the custom immemorial for writers to gather their material with a carelessness born of real or assumed disdain; to record it on the backs of envelopes and the insides of match packs. No harm in it either, provided the writer exercises some sort of control as he goes along so as not to waste time shuffling through the scrap heap when the moment comes to use the material.

The control system about to be propounded is offered, believe me, in a spirit of pure humanitarianism. I know a number of writers who use it, and they say with local variations any scribe is likely to find it valuable. Essentially it consists (1) of listing, as soon as possible, the categories in which you are going to have to get material to tell your story, and (2) of giving each category a number and using this number in combination with bibliographic slugs to keep track of your notes.

Assume that you are preparing an article on drinking among American teen-agers. Right at the start certain question arise. After a little preliminary reading and scouting about, more questions present themselves. You jot each down as it comes to you and soon you have, let us say, 35 questions.

Freelance writer and teacher, Milton Lomask has written for many magazines. He is also a playwright. He is now working on a serious non-fiction book. Readers will remember his several Author & Journalist articles on research from the writer's standpoint—a subject he teaches in New York University. His home is in Connecticut.

"By golly," you say to yourself, "if I can find the answers to all these, I'll have an article."

Running an eye over your queries, however, it becomes apparent that they fall naturally into certain large divisions. Some have to do with how much drinking teen-agers are doing. Some with what kind of drinking—hard or light, at home or in the Main Street gin mills. Still others deal with what factors seem responsible for the problem. Still others with what's being done about it. In other words, your questions can be said to fall into four categories, namely:

1. Statistics.
2. Nature of drinking.
3. Causes.
4. Cures.

For a book you might need 30 categories or more; for a very short article, two or three. The point is, once you've established categories, you might as well make every possible use of them.

Each category has a number. Every time you make a note dealing with statistics, so indicate by preceding it with the circled figure "1." Perhaps a paragraph or two later in what you're reading you find some comment on the causes of drinking among teen-agers. This, of course, would be slugged "3."

A similar system can be used for keeping track of where your material comes from. In the course of building a bibliography, you come across the report of a survey on drinking among high school youngsters by the Purdue Panel. On your bibliography list, give this entry a distinctive slug. "Pan," for example. To indicate that the notes you are making on statistics are taken from this source, you need only expand your slug to read "1-Pan."

The Purdue Panel report contains some description of the nature of drinking among teen-agers. Whatever notes you take on this material will carry the slug "2-Pan." The same system can be used for the people you interview. Mr. Kelly, chairman of the state liquor commission, provides you with some data on what's being done about teen-age drinking. These notes bear the slug "4-Kelly"—the figure, of course, referring to the category, "Kelly" to your source of information.

Rush Hughes, the radio personality, tells me that his father, the novelist Rupert Hughes, used a variant of this system which he called "the butcher-paper method of taking notes." Before beginning work, the elder Mr. Hughes would set up his categories, usually running to about 25 for a long work.

He would give each category a number, of course, and while gathering material would record his notes on a large roll of butcher paper, giving each its proper number. When his research was finished, he would cut up the roll and paste together all those notes slugged "1," all those slugged "2," etc. After which he would tack each of these sections to the wall of his study.

Then, as his son describes it, "Father would sit down in the middle of the room and with the 'biggest pen you ever saw in your life, start writing. When he needed some information in Category 1 or 2 or 25 or whatever, he'd go to the section of the wall where the notes bearing those numbers hung and run his eye down the long pasted-together panels until he found what he wanted.

One further suggestion: It is helpful to set up a special category labeled "X." As you gather material, ideas for the writing itself are bound to occur. Along the line, you may think of several possible "leads" or useful transition sentences. Put them down and slug them "X." When you sit down to write, this "X" category running through your notes is bound to prove highly suggestive. It is not a good idea to trust your memory. When an idea or a good phrase or paragraph hits you,

write it down. Strike while the iron is hot. Today's stirring notion is usually tomorrow's painful gap in the memory.

Thornton Wilder, the novelist and playwright, has an effective system for recording his "X" notes. He uses fairly large notebooks bound at the side and places his notes on the left pages only. On the right, he records whatever thoughts the material on the opposite page provokes.

Any system is good; at least it is better than none at all. There are those, of course, who disagree. I have scribbling friends, successful ones too, who take the lofty position that since writing is an art any kind of orderly procedure is detrimental to it. It is anybody's guess how ideas of this sort get into the literary thought stream. Writing is an art, but art and order are not contradictory terms. You rarely find the one without the other.

Clarity Versus Obscurity in Poetry

By ALBERT RALPH KORN

IN my 1954 calendar which was distributed to poets, editors of poetry magazines and other publications which use poetry, professors in the English departments of colleges, and the general public, I made the following statement:

"In certain literary circles of our time it is the fashion to encourage obscurity in poetry. This is unfortunate because it tends to alienate and disgust a potential reading public which at best is not large. The hope for an increased public interest in poetry is to advocate and practice clarity."

A self-addressed postcard was enclosed requesting the recipient to indicate whether he agreed or disagreed with the statement in the calendar. A questionnaire went to 950 individuals. No attempt was made to select those who favored either clarity or obscurity in poetry. Some 710 replies were received. Six hundred twelve favored clarity without any reservations, 28 favored clarity with reservations, and 60 favored obscurity with reservations, and 10 were indecisive.

Among those who favored obscurity with reservations, the question was asked, "Do the advocates

of clarity desire poetry to be as clear as a nursery rhyme?" Other advocates of obscurity said they did not care for the meaning of the poem to be comprehended quickly. Other who partially favored obscurity said they liked to explore the mysterious mental possibilities in a poem and even some of our greatest poets were obscure at times.

Among those who favored clarity without reservations, the general attitude may be summarized by the following. A gentleman who is not a poet but of considerable education and a lecturer on world affairs wrote, "A poet who indulges persistently in obscurity creates a product which is not worth the paper which it is written on." An English clergyman who recently won the Queen's Silver Medal for poetry, wrote, "I entirely disapprove of obscurity in a poem. I almost feel that the writer is offering me an insult." A professor in the English department of a large university wrote, "I want an author's conclusions not his confusions."

From the results of the questionnaire, I am content to have the reader draw his own conclusions.

Five Articles from a Window

By EVELYN WITTER

WRITE about what you know, might be considered a cliché but I'll go one better. Write about what you can reach out and touch.

When I need good, salable ideas I look out the window. If you see what you're looking at, it is surprising what a wealth of material you have just outside your windowpane.

To prove this statement let me tell you about five sales I made this year from the kitchen window.

Looking out the kitchen window (I should explain at this point I live on a farm) I noticed some extra hay hanging out of the loft door. That is a symbol of plenty on the farm and a mighty com-

forting fact to the farm wife. I remembered a story my mother told me of a ruse my uncle pulled on his convalescing wife to make her think the crop was a success when it wasn't. He hung a piece of hay out to give the appearance of plenty.

With this review fresh in my mind "A Wisp of Hay" practically wrote itself. The Farm and Home section of the *Des Moines Register* bought it.

Another time as I glanced out the kitchen window our old dinner bell took my eye. "What could I write about that?" I wondered. Its history was a little unusual since [Continued on Page 19]

The Code for Comic Books

and how it will help the writer

By EARLE C. BERGMAN

THE comic book medium, having come of age on the American cultural scene, must measure up to its responsibilities."

So reads the opening sentence of the preamble Magazine Association of America. It heralds a big change in the comic book medium—the banning of so-called "objectionable" crime, horror, and terror comic books from the newsstands.

Twenty-seven comic book publishers, over 90% of those in the field, plus seven nationwide magazine distributors, six leading comic book printers, five comic book engraving companies, and one comic book mat making company have all become members of the association. As a group, they are determined to bring a new look to their comic books.

On September 16, 1954 they selected New York City Judge Charles F. Murphy as Code Administrator for the association. Judge Murphy has organized many projects during the last five years to combat and reduce juvenile delinquency. His work has won him the respect of civic and religious groups, of government bodies, and of the public at large. He has been given a free hand by the association to act and make decisions in the public interest. He intends to use this power forcefully. His new duties began on October 1, 1954. At that time he put into effect a four-point program:

1. A basic Code of Ethics was developed which would ban all so-called horror and terror books and which would set up standards for all material going into comic books, including advertising copy. This code has been accepted by all members of the association.

2. A special staff of professional reviewers has been selected by Judge Murphy. They will assist him in censoring all comic books before they are printed.

3. A formal seal of approval will be printed on all comic books approved by the Code Administrator. This seal will be of a standard size, large enough to be easily recognizable, and will appear in one designated position on the covers of all approved books. A target date for the appearance of the association seal on all approved comic books will be set up as soon as possible.

4. An extensive information program will be set up from Judge Murphy's office to keep the entire industry and the public fully informed on the action of the Code Administrator.

The freelance comic script writer should be

Earle C. Bergman is an outstanding authority on the comics, as writers realize who have read his articles on the subject in Author & Journalist. Not only does he write for the comic books but he has made a close study of their characteristics. His Fundamentals of Comic Script Writing is widely used. He lives in California.

primarily concerned with the details of the Code of Ethics. It gives the do's and don't's to guide him in creating his comic book stories.

Code for Editorial Matter

General Standards—Part A

1. Crimes shall never be presented in such a way as to create sympathy for the criminal, to promote distrust of the forces of law and justice, or to inspire others with a desire to imitate criminals.

2. No comics shall explicitly present the unique details and methods of a crime.

3. Policemen, judges, government officials, and respected institutions shall never be presented in such a way as to create disrespect for established authority.

4. If crime is depicted it shall be as a sordid and unpleasant activity.

5. Criminals shall not be presented so as to be rendered glamorous or to occupy a position which creates a desire for emulation.

6. In every instance good shall triumph over evil and the criminal be punished for his misdeeds.

7. Scenes of excessive violence shall be prohibited. Scenes of brutal torture, excessive and unnecessary knife and gun play, physical agony, gory and gruesome crime shall be eliminated.

8. No unique or unusual methods of concealing weapons shall be shown.

9. Instances of law enforcement officers dying as a result of a criminal's activities should be discouraged.

10. The crime of kidnapping shall never be portrayed in any detail, nor shall any profit accrue to the abductor or kidnaper. The criminal or the kidnaper must be punished in every case.

11. The letters of the word *crime* on a comics magazine cover shall never be appreciably greater in dimension than the other words contained in the title. The word *crime* shall never appear alone on a cover.

12. Restraint in the use of the word *crime* in titles or subtitles shall be exercised.

General Standards—Part B

1. No comic magazine shall use the word *horror* or *terror* in its title.

2. All scenes of horror, excessive bloodshed, gory or gruesome crimes, depravity, lust, sadism, masochism shall not be permitted.

3. All lurid, unsavory, gruesome illustrations shall be eliminated.

4. Inclusion of stories dealing with evil shall be used or shall be published only where the intent is to illustrate a moral issue and in no case shall evil be presented alluringly nor so as to injure the sensibilities of the reader.

5. Scenes dealing with, or instruments associated with, walking dead, torture, vampires and vampirism, ghouls, cannibalism, and werewolfism are prohibited.

General Standards—Part C

All elements or techniques not specifically mentioned herein, but which are contrary to the spirit and intent of the code, and are considered violations of good taste or decency, shall be prohibited.

AUTHOR & JOURNALIST

Dialogue

1. Profanity, obscenity, smut, vulgarity, or words or symbols which have acquired undesirable meanings are forbidden.

2. Special precautions to avoid references to physical afflictions or deformities shall be taken.

3. Although slang and colloquialisms are acceptable, excessive use should be discouraged and wherever possible good grammar shall be employed.

Religion

1. Ridicule or attack on any religious or racial group is never permissible.

Costume

1. Nudity in any form is prohibited, as is indecent or undue exposure.

2. Suggestive and salacious illustrations or suggestive posture is unacceptable.

3. All characters shall be depicted in dress reasonably acceptable to society.

4. Females shall be drawn realistically without exaggeration of any physical qualities.

NOTE: It should be recognized that all prohibitions dealing with costume, dialogue, or artwork apply as specifically to the cover of a comic magazine as they do to the contents.

Marriage and Sex

1. Divorce shall not be treated humorously nor represented as desirable.

2. Illicit sex relations are neither to be hinted at or portrayed. Violent love scenes as well as sexual abnormalities are unacceptable.

3. Respect for parents, the moral code, and for honorable behavior shall be fostered. A sympathetic understanding of the problems of love is not a license for morbid distortion.

4. The treatment of love-romance stories shall emphasize the value of the home and the sanctity of marriage.

5. Passion or romantic interest shall never be treated in such a way as to stimulate the lower and baser emotions.

6. Seduction and rape shall never be shown or suggested.

7. Sex perversion or any inference to same is strictly forbidden.

Code for Advertising Matter

These regulations are applicable to all magazines published by members of the Comics Magazine Association of America, Inc. Good taste shall be the

guiding principle in the acceptance of advertising.

1. Liquor and tobacco advertising is not acceptable.

2. Advertisements of sex or sex instruction books are unacceptable.

3. The sale of picture postcards, "pin-up," "art studies," or any other reproduction of nude or semi-nude figures is prohibited.

4. Advertising for the sale of knives or realistic gun facsimiles is prohibited.

5. Advertising for the sale of fireworks is prohibited.

6. Advertising dealing with the sale of gambling equipment or printed matter dealing with gambling shall not be accepted.

7. Nudity with meretricious purpose and salacious postures shall not be permitted in the advertising of any product; clothed figures shall never be presented in such a way as to be offensive or contrary to good taste or morals.

8. To the best of his ability, each publisher shall ascertain that all statements made in advertisements conform to fact and avoid misrepresentation.

9. Advertisements of medical, health, or toiletry products of questionable nature are to be rejected. Advertisements for medical, health or toiletry products endorsed by the American Medical Association or the American Dental Association shall be deemed acceptable if they conform with all other conditions of the Advertising Code.

The advertising restrictions also can be very helpful in guiding comic script writers. Nowhere in the Editorial Code is liquor mentioned—but liquor ads will not be accepted. This means that a scene showing excessive use of liquor will bring a rejection of the script.

Other items concerning ads should also be studied carefully. The use of fireworks at a 4th of July celebration put on by adults would be acceptable. But fireworks used by youngsters to scare others, or to promote mischief of one kind or another, would not be acceptable in a script.

This new Code of Ethics seems to be the strongest document of its kind in any mass media field.

The new look for comic books could be a vital forward step in the growth of the comic book industry. That could mean more opportunities for new writers. But it will have a much more important meaning to the professionals in the field. The banning of objectionable material will bring a new look of pride into their eyes when they say: "I write stories for the comic books."

FIVE ARTICLES FROM A WINDOW

[Continued from Page 17]

it came from an old dismantled church. But not unusual enough. What then? The way it sounded? Hardly! Whoa there! The way we made it sound to relay messages was the angle. "Code Your Dinner Bell" sold to *Caper's Farmer*.

And outside our kitchen window there is a maple tree. Just an ordinary maple. But I remembered how a sweet old lady gave it to us for a wedding present and how I had scoffed to myself at such a trivial gift. Then as the years went on it became the most useful gift of all. "The Wedding Gift That Grew" sold to *Woman's Day*.

Then, one day the one object I couldn't get my eyes off as I looked out my kitchen window, was our 12-year-old son doing push-ups on the grass.

"Do you remember the first time you saw Jimmy?" I asked my husband, who was window-gazing with me.

"Do I?" he laughed, and as he talked I took rapid notes on the kitchen blackboard. *My Baby* bought "The First Time I Saw Jimmy" authored by husband and wife.

My article in *Family Times* entitled "Two White Pillars" was the story of how I finally got my colonial entrance to my kitchen, which is in full view of my kitchen window.

I know I haven't exhausted the possibilities for material from my kitchen window, and what buoys me up even more is that there are 22 windows in our house!

THE HANDY MARKET LIST

THE Handy Market List, revised to the hour of going to press, offers a comprehensive list of magazines affording a market to freelancers in general.

The writer should now use this list in preference to any published earlier. Numerous new publications are listed. Discontinued magazines have been dropped. Each listing has been brought up to date on the basis of the latest information. There is a large number of changes of address by magazines as well as in personnel and requirements.

General Magazines in the list are divided into two groups, A and B. Those in Group A offer a

better market to the typical freelance writer. The magazines in Group B tend to be more specialized and to purchase less material.

A name in parentheses immediately following the name of a publication—as (Thrilling)—indicates the chain or group, if any, to which the magazine belongs. In most instances the frequency and single copy price of the publication are shown; as (M-25), monthly, 25 cents. *Acc.* means payment on acceptance; *Pub.* payment on publication.

If a magazine is not listed in the Handy Market List, consult the various lists published in *Author & Journalist* from month to month.

General Magazines—A

America, 329 W. 108th St., New York. (W-15) Articles on current social and political interests, rural problems, with some emphasis on moral principles, 1,000-2,000; short modern verse. Rev. R. C. Hartnett, S.J. 2c. *Acc.*

American Legion Magazine, 720 Fifth Ave., New York 19. (M) Limited market for fiction. Query on articles. Good light verse—4, 8, or 12 lines. Anecdotes. Joseph C. Keeley. Address verse and anecdotes to Parting Shots Editor. High rates, verse \$2.50 a line. *Acc.*

The American Magazine, 640 Fifth Ave., New York 19. (M-25) Short stories 3,000-5,000; complete novelettes, 20,000; short shorts, vignettes. Emphasis in fiction on family problems and family relations. Articles which stress human interest and deal with personalities rather than "things" or with subjects of wide general interest with which readers can readily identify themselves and perhaps acquire some knowledge or benefits which will help them in developing richer, more abundant and happier lives. First-class rates. *Acc.*

The American Mercury, 11 E. 36th St., New York 16 (M-35) Lively articles on life in the United States, past and present. Intelligent regional articles. No fiction. No verse. Query with outline. Articles \$35-\$200. *Acc.*

American Weekly, 63 Vesey St., New York 7. Sunday magazine distributed with Hearst and other newspapers. Features with photos, best lengths 900 and 1,500. Uses only non-fiction. Charles Robbins. Excellent rates. *Acc.*

The Atlantic Monthly, 8 Arlington St., Boston 16, Mass. (M-50) Short stories 1,500-5,000; serials about 40,000. Essays 1,500-3,500. Articles 1,500-6,000: short humorous articles, longer articles on art, music, literary criticism, current affairs, biography, finance, business. Serious and light poetry. Edward Weeks. Prose, varying rates; verse \$1 a line. *Acc.*

Brief Magazine, 655 Madison Ave., New York 21. (Bi-M-25) Articles to 2,500—crime, exposés, war and adventure stories. Photos. Dan Merrin. \$150-\$200 an article; \$100 for 4- or 5-page photo spread. *Acc.*

Buick Magazine, 818 W. Hancock Ave., Detroit 1, Mich. (M-free) Articles on people, places, and events of interest to tourists; all forms of outdoor recreation, handicrafts—500-600 with 3-4 good photos. At least one article in each issue to appeal especially to women. Picture stories with human interest. *Acc.* Supplementary rights released.

Challenge, The Magazine of Economic Affairs, 32 Broadway, New York 4. (M-20) Articles 1,100-2,200

on activities and issues in (1) economics and economic topics, (2) social problems, politics, and science—of personal, local, regional, national, or international focus, but in all instances always of economic significance. Seeks objective, concise, sprightly journalistic treatment with close attention to fundamentals of economic issues. Haig Babian. 4c up. *Acc.* Query.

Collier's, 640 Fifth Ave., New York 19. (Bi-W-15) Short-stories, short stories, serials, novelettes. Articles of general interest. Light verse. Cartoons. Some fillers. Photos occasionally. Roger Dakin, Editor; Fiction Editor, Mrs. Eleanor Stierhem Rawson. Top rates. *Acc.*

Columbia, P. O. Drawer 1670, New Haven, Conn. (M-10) Short stories 2,500-4,000. Articles on science, history, religion, sport, business, articles of general current interest or special Catholic interest. Query on articles. Short verse. Photos only with articles. John Donahue. \$75-\$200 a story or article, \$10-\$15 a poem. Higher rates for especially desirable material. *Acc.*

Commentary, 34 W. 33rd St., New York 1. (M-50) Political, economic, sociological, religious. Short stories, 2,500-4,000. Verse any length. Elliot E. Cohen. 3c. *Acc.*

The Commonweal, 386 Fourth Ave., New York 16. (W-20) Edited by Catholic laymen. Timely articles on literature, art, public affairs, to 2,500. Edw. S. Skillin. 2c. *Acc.*

Coronet, 488 Madison Ave., New York 22. (M-25) Uses factual anecdote-packed articles under 3,000; photos; fillers; one-pagers; humorous anecdotes. No fiction or poetry. Fritz Bamberger. Good rates. *Acc.* Fillers, *Pub.*

Cosmopolitan Magazine, 57th St., at Eighth Ave., New York 19. (M-35) Short-stories 2,000-2,500; short stories 5,000; murder mystery or suspense novelettes 20,000. Articles: personality, thought-provoking, current affairs; psychological, medical. Photos. No verse. Cartoons. John J. O'Connell. Top rates. *Acc.* Query.

Dodge News Magazine, Prince & Co., 5435 W. Fort St., Detroit, Mich. Articles not only on travel but personalities, science, fashion, etc. Shorts around 350. Always on the lookout for good color and black and white illustrated feature stories. G. M. Williams. Top rates for pictorial photos. *Acc.*

Ebony, 1820 S. Michigan Ave., Chicago 16. (M-30) No fiction. Provocative non-fiction on Negro life, preferably success and achievement stories. Photographs. \$75-\$100 an article; \$75 a story unit of at least 10 pictures. *Acc.*

Extension, 1307 S. Wabash Ave., Chicago 5. (M-30) Short stories, 2,000-6,000; romance, adventure, detective, humorous; six-installment serials, 5,000 an

JANUARY 1, 1955

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TOWARD AN EDUCATION by Margaret Foglesong Ingram

This autobiography of an American school teacher offers inspiration and courage to continue to fight to win.

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Moving toward an education was an adventure for Margaret Foglesong, but it was more than that. It was a succession of adventures growing out of an irresistible urge to "be something" . . . The book is an honest and earnest autobiography, very detailed, which

deals with the sober realities of life rather than its drama.

F. A. BEHYMER
ST. LOUIS POST-DISPATCH

This book is not only an engagingly frank account of her life, but a description of education in this country in the past 50 years.

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Dept. AJ-15, 11 West 42nd Street
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installment; short shorts; articles; cartoons. Eileen O'Hayer. Good rates. Acc.

Faith Today, 63 Park St., New Canaan, Conn. (Bi-M-35) "A religious magazine edited on a broad base." Strong, timely articles to 3,000, preferably shorter; condensations of books, fiction and non-fiction; fillers; humor; verse of high quality. Peter Funk. To \$200 an article, to \$15 a poem. Query on prose.

Field & Stream, 383 Madison Ave., N. Y. 17. (M-25) Illustrated camping, fishing, hunting articles, 1,500-3,000. Hugh Grey. 5c up. Acc.

Ford Times, Ford Motor Co., 3000 Schaefer Rd., Dearborn, Mich. (M) Well-illustrated travel, place, sport, or other articles, 1,200-1,500; brief picture stories with or without Ford angle. 10c. Acc.

Harper's Magazine, 49 E. 33rd St., New York 16. (M-50) Timely articles for intelligent readers; short stories; humor; fillers; verse. John Fischer. Good rates. Acc.

Holiday, Independence Square, Philadelphia 5, Pa. (M-50) Quality articles, well-illustrated, on places and people in sections of United States and foreign countries, 1,500-5,000. Ted Patrick. First-class rates. Acc.

Hue, 1820 S. Michigan Ave., Chicago 16. (M-15) Short features on Negro life and activities. Photos. No fiction or verse. John H. Johnson. Rates according to importance of material; photos \$5-\$10. Acc.

Jet, 1820 S. Michigan Ave., Chicago 16. (W-15) News items and short features on Negro life and activities. Photographs. John H. Johnson. Good rates, varying with length and importance of story; pictures \$5-\$10. Acc.

Journal of Living, 1625 Bay Road, Miami Beach, Fla. (M-25) Inspirational, philosophic, and practical advice articles on longevity, nutrition, health, marriage, personal problems of interest to mature men and women. Leonard M. Leonard, Editor. Excellent rates. Acc.

Jubilee, 377 Fourth Ave., New York 16. (M-35) A national pictorial monthly of Catholic life, edited by laymen. Not in market for text pieces. Picture stories only, at \$5 a picture. No queries. Edward Rice, Robert Lax, Robert Reynolds, Senior Editors.

The Kiwanis Magazine, 520 N. Michigan Ave., Chicago. (M) Articles on national and community problems up to 2,000. Some very short fiction for business and professional men. Picture stories—emphasis on natural, unposed photos. Charles W. Keysor. \$25-\$100, depending on quality and current needs. Acc.

The Lamp, Franciscan Friars of the Atonement, Peekskill, N. Y. (M) Fiction of quality to 2,500; non-fiction of interest to Roman Catholics. Rev. Samuel A. Cummings. Good rates. Acc.

Liberty, 73 Richmond Street West, Toronto, Ont., Canada. Fiction: currently stocked up on long fiction but interested in 1,000-word short-stories with plot twist endings; prefers crime and romance themes. Articles: 2,000-word confessional-type, first-person as-told-to form preferred, dealing with medical, marriage, and sex self-improvement themes. Send a letter or brief outline in advance. Frank Rasky. Fiction and articles to \$300. Acc.

Life, Time and Life Bldg., New York 20. (W-20) Photos of national and world news events, human-interest picture series. Freelance market small. Good rates. Acc.

Lincoln-Mercury Times, Ford Motor Co., 3000 Schaefer St., Dearborn, Mich. Travel articles, U. S. or foreign, to 2,000. Black and white photos; transparencies. William D. Kennedy. Excellent rates. Acc.

The Lion, 332 S. Michigan Ave., Chicago 4. (M-15) The publication of the Lions Clubs. General interest articles appealing to business and professional men. Cartoons. Photographs. Wendell Tozer. Query.

Look, 448 Madison Ave., New York 22. (Bi-W-15) Articles and pictures of broad general interest, particularly about people and their problems. No fiction. Wm. Arthur, Managing Editor. Good rates. Acc.

Maclean's, 481 University Ave., Toronto 2, Canada. (Semi-M-15) Short stories with varied themes, masculine and feminine appeal, but preferably Canadian background, to 6,000. Articles on science, business, crime, politics, international affairs, health, entertainment, etc., 3,000-5,000. Canadian approach almost essential. Strong women's interest features with Canadian slant and some male appeal. Humor, 50 to 5,000. Quizzes, light verse. Query on articles. Ralph Allen, Editor; Pierre Berton, Managing Editor. Fiction from \$300; articles from \$250, often higher; verse, \$5-\$15 a poem. Acc.

Mayfair, 481 University Ave., Toronto 2, Canada. (M-25) Articles and photographs on personalities, theater, entertainment, good living, art, architecture, women's and men's fashions, sports, humor. Canadian slant required. Length of contributions 2,000-5,000. No fiction at present. 3c. Acc. U. S. contributors should query because of specialized nature of magazine.

Mechanix Illustrated, 67 W. 44th St., New York 36. (M-25) Feature articles about mechanical and scientific developments, inventions, etc. How-to articles about projects readers can build. Cartoons. Photos. William L. Parker. To \$250 an article, pictures average of \$10. Acc.

National Geographic Magazine, 16th and M Sts., N.W., Washington 6, D.C. (M-60) Official journal National Geographic Society. Articles on travel and geographic subjects up to 7,500; photographs. John Oliver LaGorce. First-class rates. Acc.

The National Jewish Monthly, 1003 K St., N. W., Washington, D. C. (M-15) Short stories, articles, essays, Jewish interest, 1,000-2,000. Edward E. Cruse. 2c-4c. Acc.

National Motorist, 216 Pine St., San Francisco 4, Calif. (Bi-M-25) Articles of 900 and of 1,600 words on anything that would be of interest to the average motorist who lives in California and does most of his motoring on the Pacific Slope. Articles on the car, roads, interesting people and places in the West or in the history of the West, hunting, fishing, outdoor life, animals. Black and white photos for illustration. Jim Donaldson. 3c-5c, photos \$3-\$5. Acc.

Nation's Business, 1615 H Street, N.W., Washington 6, D. C. (M) Service, semi-service, general feature articles of interest to businessmen. No fiction. Fillers from 3 paragraphs to 3 columns. Cartoons. Photos to illustrate articles. A. H. Sypher. Articles \$500 up. Acc. Query.

Natural History Magazine, 79th St. and Central Park W., New York. (M except July and August-50) Popular articles to 4,000 on natural science, exploration, wildlife; photo series; fillers. Edward M. Weyer, Jr. \$200 and up for full-length articles, special rates for shorter features, photos \$5. Acc.

The New Yorker, 25 W. 43rd St., New York 36. (W-15) Short stories and humor 400 to 4,000; factual and biographical material to 6,000; cartoons, cartoon ideas, light verse. Good rates. Acc.

The New York Times Magazine, Times Square, New York 36. (W) Articles, 1,200-3,000, based on the news, topics relating to economics, politics, international affairs, sports, nature, science, education, the world of fashion and women's interests. Short articles 400-1,200. Light, topical verse. Lester Markel. \$250 for full-length article, verse \$1 a line. Acc.

Pageant, 535 Fifth Ave., New York 17. (M-25) Articles and profiles. Key words are "liveliness" and "timeliness." Harris Shevelson. To \$500. Acc. Query always, for material is on assignment only.

Parade, 285 Madison Ave., New York 17. (W-Sunday newspaper supplement.) General interest picture and text stories. Jess Gorkin.

Pen (Public Employees News), Box 2451, Denver 1, Colo. (M) Articles 500-2,500, illustrated with photos if possible; fiction to 1,000; fillers 50-100; verse to 20 lines; cartoons; photos. 2c-5c, poems \$2 each, cartoons \$5-\$7.50. Acc. Photos \$1.50-\$3. Pub. No queries, but copy of magazine will be sent on request.

Popular Mechanics, 200 E. Ontario St., Chicago 11. (M-35) Illustrated articles on scientific, mechanical, industrial discoveries, exploration and adventure elements, 300-1,500; fillers to 250. Photos should stress the mechanical and contain some human interest. How-to-do-it articles on craft and shop work, with photos and rough drawings; short items about new and easier ways to do everyday tasks. Roderick M. Grant. 1c-10c, photos \$5 up. Acc.

Popular Science Monthly, 353 Fourth Ave., New York 10. (M-25) Features dealing with motor cars, aviation, home building, hobbies, and similar subjects. How-to articles for men with an interest in science and mechanics. Short material for various departments. Photo layouts. Nearly all material must be highly illustrated. Volto Torrey. Acc.

Railroad Magazine, 205 E. 42nd St., New York 17. (M-50) Short railroad or streetcar feature articles, first-person true tales; distinctive story-telling photos. No wrecks. Not open to poems, cartoons, or fillers. Freeman H. Hubbard. To 5c. Acc. Query on articles.

The Reader's Digest, Pleasantville, N. Y. (M-25) Digests of published articles; publishes 15 or 20 original articles each month. Amusing anecdotes. Shorts for "Life in These United States." Top rates. Acc.

Redbook, The Magazine for Young Adults, 230 Park Ave., New York 17. (M-35) Short stories, short shorts, serials, 40,000-word novels, feature articles, romance, domestic problems, emotional slant to men and women. A continuing need for lead articles—important exposés or significant personal documents. The criterion, in either case, is: how useful or exciting or entertaining or inspirational is this article to young adults—the 18-35 age group for which **Redbook** is edited. Wade H. Nichols. First-class rates. Acc.

The Reporter, 136 E. 57th St., New York 22. (Bi-W-25) Social, economic, political reporting and inter-

pretation, to 3,500. Also cultural comment and criticism. Max Ascoli. 5c up. Acc. or Pub.

The Rotarian, 1600 Ridge Ave., Evanston, Ill. (M-25) Authoritative articles on business and industry, social and economic problems, travel sketches, humor, essays, 1,500-2,000. Karl K. Krueger. First-class rates. Acc.

St. Anthony Messenger (Franciscan Fathers), 1615 Republic St., Cincinnati 10, O. (M-25) Catholic family magazine. Human-interest features on prominent Catholic achievements and individuals; articles on current events, especially when having Catholic significance, 2,000-2,500; short stories on modern themes slanted for mature audiences, 2,000-2,500; seasonal stories. Extra payment for photos retained. Occasional poetry on inspirational, religious, romantic, humorous, and nature themes. Rev. Victor Drees, O.F.M. 3c up. Acc.

The Saturday Evening Post, Independence Square, Philadelphia 5, Pa. (W-15) Articles on timely topics 2,000-5,000. Short stories 4,000-5,000; novelettes 10,000-15,000; serials 25,000-60,000. Lyric and humorous verse. Skits. Cartoons. Non-fiction fillers, to 400. Ben Hibbs. First-class rates. Acc. Query on articles.

Science & Mechanics, 450 E. Ohio St., Chicago 11. (Bi-M-25) Features on new developments in science, industry, home furnishings and appliances, workshop equipment, also on people who have developed successful business from hobbies. How-to articles by specialists in a variety of mechanical fields. Prefers to work strictly on query and assignment basis on full-length articles. Don Dinwiddie. Good rates, illustrated Shop and Home Kinks \$7.50 up. Acc.

Science Digest, 200 E. Ontario St., Chicago 11. (M-25) Popular articles on all fields of science to 2,000. G. B. Clementson. 5c. Acc.

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15 West 44th Street, New York 36, N. Y.

Sports Afield, 959 Eighth Ave., New York 19. (M-25) Some short fiction used, to 3,000 words, related to field sports; picture stories, articles, how-to-do-it features, to 2,500; fillers. Ted Kesting. Payment by arrangement. Acc.

Sports Illustrated, Time & Life Bldg., 9 Rockefeller Plaza, New York 20. (W-25) Short stories 1,500-3,000; short-shorts 250-1,500. Essays 1,000-2,000. Articles 2,000-3,000—personality, controversy, unusual subjects, all relating to sports (both participant and spectator). Fillers 50-250. Photos. Address non-fiction material to Andrew Crichton, except fish and game material, which goes to Pete Barrett; fiction to MacLennan Farrell. Full-length articles and stories, \$750 up, shorter material \$5-\$500. Acc. Query on essays and articles.

This Week, 420 Lexington Ave., New York 17. (W-magazine section of 35 newspapers). Romance, mystery, adventure, humorous short stories, 1,200-4,000; short articles falling into four broad categories—"you," entertainment, problems, scoops—1,500-2,500; interesting shorts, 500-1,000; fillers, cartoons, short animal material; appealing animal photos. William I. Nichols. Good rates. Acc.

Today's Health, American Medical Assn., 535 N. Dearborn St., Chicago 10. Articles on any aspect of physical or emotional health; material to meet normal health interest of well people of all ages from high school on. Especially wants sound material for adolescents and the elderly. Overstocked on verse; will not buy any more for several years. Dr. W. W. Bauer. 2c-5c. Acc.

The Toronto Star Weekly, 80 King St., W., Toronto, Canada. (W-10) Feature articles, Canadian appeal articles with news angle to 2,000. Novels 40,000-45,000; serials 10,000-30,000; short stories 3,000-5,000, love-adventure, romantic, Western, mystery, problem, etc.; photos; cartoons; shorter poems. Jeanette F. Finch, Article Editor; Gwen Cowley, Fiction Editor. Varying rates. Acc.

Tracks Magazine, Terminal Tower, Cleveland 1, O. (M-10) Articles on railroad subjects 500-1,500; short, humorous railroad fiction; jokes; cartoons. Ted O'Meara. 3c. Acc.

Weekend Picture Magazine, 231 St. James St., W., Montreal, Canada. Magazine section of 21 Canadian dailies and the **Standard**. Limited market for short features of Canadian interest. Fillers. Photo features, including color. Fiction for family reading, 2,500-3,000. A. G. Gilbert, Editorial Director; H. V. Shaw, Feature Editor. \$150-\$200. Acc. Query on articles.

Westways, 2601 So. Figueroa St., Los Angeles 54, Calif. (M-20) Articles 300-1,200, photos of out-of-doors, natural science, history, etc., on California, Arizona, Utah, Nevada, New Mexico, and southern Colorado. Verse. Cartoons. Phil Townsend Hanna. 5c, photos \$5. Acc.

Why, Modern Living Council, 17 E. 45th St., New York 17. Helpful articles based on sound psychology which offer advice on overcoming personal and family problems. Popular articles on phases of psychology, experiments, tests, etc. General articles on personalities (profiles) and problems, slanted to answer why. Length 2,000-2,500. Fillers. Lawrence C. Goldsmith. 3c. Acc.

You, Sky Publishing Co., Inc., 270 Park Ave., New York 17. (Bi-M-35). Articles to 2,500 on human problems, interests, and relationships with which the reader can feel some identification; adequate documentation must be woven in. Arthur Bernhard. 3c. Acc.

Your Health, 270 Park Ave., New York 17. (Q-35) Sound, helpful, readable articles on all phases of physical and mental health. Fillers. Douglas Lurton. Good rates. Acc.

Your Life, Today's Guide to Desirable Living, 270 Park Ave., New York 17. (Bi-M-35) Inspirational, helpful articles on living; personality profiles, 1,200-2,500; quizzes; brief games; fillers. Douglas Lurton. First-class rates. Acc.

Your Personality, 270 Park Ave., New York 17. (Semi-A-25) Helpful articles on all phases of personality, 700-2,500. Douglas Lurton. Good rates. Acc.

Your Psychology, 270 Park Ave., New York 17. (Q-35) Article requirements same as for **You**, above. Arthur Bernhard. 3c. Acc. Queries welcome.

General Magazines—B

American Forests, 919 17th St., N. W., Washington 6, D. C. (M-50) Articles on trees, forests, soil conservation, land management, water development, outdoor recreation. Profiles and interviews with people who have done interesting things in the renewable natural resources field. Length, 1,000-2,500. Outdoor photos. James B. Craig. 2c up. Acc.

The American Scholar, United Chapters of Phi Beta Kappa, Williamsburg, Va. (Q-\$1) Articles on subjects of substantial general interest in clear and unpedantic language, 3,000-4,000; poetry. Hiram Haydn. \$5 a printed page, maximum \$75; verse, \$10-\$25. Acc.

The Army Combat Forces Journal, 1529 18th St., N. W., Washington, D. C. Original articles, translations—military subjects, John B. Spore. 2½c-4c. Pub.

Audubon Magazine, National Audubon Society, 1130 Fifth Ave., New York 28. (Bi-M-50) Articles on birds, mammals, plants, insects; wildlife and conservation of region or locality; biographical sketches of living naturalists; how-to-do and personal experience on wildlife projects, 1,500-2,500. Photos, black and white only. John K. Terres. \$15-\$75. Photos \$3 (cover picture \$10). Acc. Query.

Barron's National Business & Financial Weekly, 40 New St., New York 4. (W-35) Financial and economic subjects of direct interest to investors, 1,200-1,500. John Davenport. \$50-\$125 an article. Pub. Query.

Bernarr Macfadden's Joyous Life (formerly **Physical Culture**), 220 E. 42nd St., New York 17. (M-10) Limited market for articles to 750 on health and physical culture. Advocates drugless healing. Bernarr Macfadden. 2½c. Pub.

Bronze Thrills, Jive, and **Sepia Record**, 1220 Harding St., P. O. Box 2257, Fort Worth, Tex. (M-25) Short stories 3,000; serials 9,000. True stories—scandal, exposé, news, entertainment, all with pictures closely keyed to the story. True life stories. Cartoons. Model pictures; Ektachromes for cover use. All material in the magazine deals with the Negro race. Mrs. Adelle Jackson. "Open rate." Acc. Query.

Canadian Geographical Journal, 54 Park Ave., Ottawa, Canada. (M-50) Illustrated geographical articles 1,000-2,000. Gordon M. Dallyn. 1c up. Acc.

Car Life, 814 H St., N. W., Washington 1, D. C. (M-35) General automotive articles carrying consumer appeal. Cartoons. Photographs. Good rates, photos \$5. Pub.

Charley Jones Laugh Book Magazine, 438 N. Main St., Wichita 2, Kan. (M-35) Humorous articles, stories, anecdotes to 500 words. Themes deal with domestic situations and events common to and familiar to most readers. Charley Jones, Editor. Cartoons to \$25, jokes 50c, verse 25c a line, longer material 2c a word. Acc.

Chicago, 858 N. LaSalle St., Chicago 10. (M-25) Short-shorts 1,000; short stories 4,000-5,000; possibly serials and novelettes. Essays and articles dealing with Chicago or the Middle West. Very little verse—must be of high quality. Fillers. Sketches, but not cartoons. Numerous photos, especially for picture stories and essays. Maurice English. 5c-10c, verse 50c a line. Pub.

The Chicago Jewish Forum, 82 W. Washington St., Chicago 2. (Q-\$1.25) Articles, short stories, 2,000-6,000; poetry, art work, Jewish subjects and minority problems only. Benjamin Weintraub. 1c. Acc.

The Christian Science Monitor, 1 Norway St., Boston 15. (D-5) Articles, essays, for editorial and department pages, to 800; forum to 1,200; editorials to 800; poems; jokes, fillers, photos. Erwin D. Canham. 55c an inch. Acc.

Comedy Magazine, 270 Park Ave., New York 17. Light, fast-moving stories, 250-400. Cartoons featuring girls, human interest. Ernest N. Deaver. 2c, cartoons \$7.50 up. Acc.

Confidential, 1697 Broadway, New York 19. (Bi-M-25) Fact stories to 2,000—off-the-record stuff—with photos if available. A. P. Govoni, Managing Editor. Good rates. Acc.

Connecticut Circle, 302 State St., New London, Conn. (M-25) Articles and photos relating to Connecticut, Connecticut history, and Connecticut people. Harry F. Morse. 1c up, photos \$2 up.

Cue, 6 E. 39th St., New York 16. (W-20) Short articles on lighter side of New York City living. Few by freelancers—most are staff-written. John Keating. \$50-\$100. Acc.

The Desert Magazine, Palm Desert, Calif. (M-35) Illustrated features, preferably in first person, from the desert Southwest on travel, nature, mining, archeology, history, recreation, exploration, personalities, homemaking, desert gardening, Indians, semiprecious gem fields; maximum 2,500. Must have the "feel" of the desert country. Photos essential with contemporary material. Randall Henderson. 1½c up, photos \$1-\$3. Acc.

Empire Magazine, **Denver Post**, 650 15th St., Denver 2, Colo. (W-15, with Sunday **Denver Post**) General interest features 250-1,500 on personality, outdoors, domestic, authentic history; verse to 20 lines; fillers; photo-features; cartoons. All material should have strong Western peg. Bill Hosokawa. 1½c up; photos \$3-\$6. Acc.

Eye Magazine, 655 Madison Ave., New York 21. (M-25) Articles to 2,500—crime, exposés, adventure stories. Photos. Dan Merrin. \$150-\$200 an article, \$100 for 4- or 5-page spread. Acc.

Family Herald & Weekly Star, 245 St. James St. W., Montreal, Que., Canada. (W-5) Stories 2,000-4,500, romance, adventure, mystery, etc., for rural family audience. H. Gordon Green. \$70. Acc.

Focus, 655 Madison Ave., New York 21. (M-10) Articles—personalities, exposés, crime, entertainment, 200-1,500. Special need: true local human interest stories with a twist. Fillers. Photos. Cartoons rarely. James A. Bryans. 10c. Acc. Query.

Forbes Magazine (of Business and Finance), 80 Fifth Ave., New York 11. (Semi-M-35) Illustrated articles on companies whose securities are available at the major exchanges. News of companies in same category. Unusual slants on business. Informal casual photos. Byron D. Mack. Articles \$25-\$100. Pub. Query.

Frontiers, 19th St. and Parkway, Philadelphia 3, Pa. (5-times-yr-50) Natural history articles, 1,800-2,000; photos. McCready Huston. Prices by arrangement. Pub. Query.

Good Business, Lee's Summit, Mo. (M-15) Articles 800-1,600 emphasizing Christian principles in business. First-person stories especially desired. Fillers up to 400 words; poems 20 lines or less, on business themes. Photos of industrial subjects with business slant. Clinton E. Bernard. 2c up, poetry 35c a line, photos, \$6. Acc.

Greater Philadelphia Magazine, Architects Bldg., Sansom and 17th Sts., Philadelphia 3, Pa. (M-35) Articles to 1,500 on a variety of subjects dealing with greater Philadelphia area; personality sketches of local persons; photo series. Arthur Lipson. To \$25 an article.

Grit, Williamsport 3, Pa. (W-10) Odd, strange pictures, brief text; Americanisms and family subjects; personalities and articles of general interest, 300-500; short illustrated articles for women's and children's pages. 2c, photos \$3. Acc.

Hollywood Stars, Skye Publications, 270 Park Ave., New York 17. (Bi-M-25) Feature news of motion pictures; lives of screen stars; fashions; beauty; homemaking; successful living for young moviegoers. Joan Curtis, Executive Editor. Pub. Queries essential.

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Hometown: The Rexall Magazine, 8480 Beverly Blvd., Los Angeles 54. (M-free) Fiction of general interest, with strong characterization, plots, and story interest, to 3,200. No trick endings. No articles at present. H. R. Stewart. \$75-\$100 a story. Acc.

Jest Magazine, 655 Madison Ave., New York 21. Same requirements as for **Comedy Magazine**. Ernest N. Devver.

Joker, 655 Madison Ave., New York 21. Same requirements as for **Comedy Magazine**, also short jokes, epigrams, parodies. Ernest N. Devver.

Leatherneck, P. O. Box 1918, Washington 13, D.C. (M-25) Fiction, humor, articles, to 3,000. Must have strong Marine slant. Shorts to 1,500. Colonel Donald L. Dickson, USMC. To \$200. Acc.

Lifetime Living, 22 E. 38th St., New York 16. (M-25) Personal experience articles on retirement planning, retirement living, second career, health, recreation, sports, and all phases of after-40 living. Cartoons. Photos. Martin Gumpert, Editor. Varying rates. Acc. Query Mary Anne Guitler, Managing Editor.

The Marine Corps Gazette, Box 106, Marine Corps Schools, Quantico, Va. (M-30) Professional military, Marine Corps, naval, air articles, illustrated, with emphasis on amphibious warfare—1,000-5,000. Major David M. Cox, USMC. 3c-6c. Acc.

The Montrealer, 770 St. Antoine St., Montreal, Canada. (M-25) Short-shorts 500-1,000; fictional sketches with semi-autobiographical flavor, 1,000-1,500. No sick-magazine love stories. Essays 750-1,000. Brief verse. Cartoons. Photos only on assignment. A. M. Beatty. Varying rates. Pub.

Motor News, 139 Bagley Ave., Detroit 26. (M-25) Outdoor adventure and travel articles. Photos. William J. Trepagnier. \$50-\$100. Acc.

The Nation, 333 Sixth Ave., New York 14. (W-20) Articles on politics, literature, economics to 2,400; poetry. Freda Kirchway. 2c, poetry 50c a line. Pub.

The National Humane Review, 896 Pennsylvania St., Denver 3, Colo. (M-15) Articles 1,500-2,000 on cruel and inhumane or unusually kind treatment of children or animals; exposés; reforms. Fred Myers. 2c, photos extra. Acc.

Nature Magazine, 1214 16th St., Washington, D. C. (10 issues a year-50) Illustrated nature articles 1,000-2,000; fillers with pictures 100 to 400; short verse. R. W. Westwood. 1c to 3c. Acc. Query.

New Mexico Magazine, Santa Fe, N. M. (M-25) Illustrated articles on New Mexico, 1,500. George Fitzpatrick. \$15 an article. Pub. Verse, no payment.

New Republic, 1824-26 Jefferson Place, N. W., Washington 6, D. C. (W-20) Articles to 2,000 on current political and social subjects; no fiction or verse. Michael Straight. Payment by arrangement. Query.

Opinion, 1123 Broadway, New York 10. (M-25) Articles 2,000; short stories 2,000; verse; fillers; all of Jewish interest. 1c. Pub.

Our Dumb Animals, 180 Longwood Ave., Boston 15, Mass. (M-15) S. P. C. A. organ. Animal articles and stories (not fiction) to 600; photos. W. A. Swallow. ½c, photos \$1 up. Acc.

Our Navy, 1 Hanson Place, Brooklyn 17, N. Y. (Bi-M-25) Articles on any phase of U. S. Navy operations; occasionally articles on foreign navies. Action or humorous fiction—must be strongly Navy. Short pieces with Navy slant. Photos. Rob E. Hurst. ½c-1c, no payment for verse. Pub.

Out West Magazine, P. O. Box 551, Helena, Mont. (M-25) Short stories. Western subjects of general interest—"we do not mean Old West but do use it on occasion." Photos. Cartoons occasionally. L. V. Wilson. 1c, varying rates on pictures. Acc.

People & Places, 3333 N. Racine Ave., Chicago 13. (M-free-controlled) Human interest picture stories on people and places in the United States. Ralph N. Swanson. Two weeks after Acc.

People Today, 535 Fifth Ave., New York 17. (Bi-W-15) Mostly staff-written. Buys occasional picture stories of current interest. Burt Evans. Average rates. Acc.

AUTHOR & JOURNALIST

Photo Magazine, 655 Madison Ave., New York 21. (M-25) Crime, exposés, 2,500 maximum. Marv Karp. Articles \$150 each; 4- or 5-page photo spread, \$100. Acc.

Picture Digest (formerly **Magazine Digest**), 80 Fifth Ave., New York 11. (M-25) Reprints of general interest 800-2,000. Will consider originals. Jackson Burke. \$15-\$100 an article. Pub.

Practical Knowledge, 210 S. Clinton St., Chicago 6. (M-10) Practical applied psychology, popular mechanics, self-help, vocational articles, 1,000, all written for men who are ambitious to get ahead; jokes, fillers, news items, photos. V. Peter Ferrara. Approx. 2c, photos \$2-\$3. Acc.

Profitable Hobbies, 543 Westport Rd., Kansas City 11, Mo. (M-35) Original how-to-do-it articles built around hobby experience of a specific person who is profiting financially from his hobby, to 3,000; fact items. T. M. O'Leary. 1c, photos \$1-\$5. Pub.

Promenade, 40 E. 49th St., New York 17. (M-distributed to guests of fashionable hotels) Sophisticated short stories to 1,500. Short, top-quality verse. Articles. Clarissa DeVillers. Varying rates. Pub.

Quote, P. O. Box 611, Indianapolis 6, Ind. Original anecdotes to 150 words for use of public speakers. Maxwell Droke. Varying rates according to quality. Acc.

Road and Track, P. O. Box 110, Glendale, Calif. (M-35) Articles to 2,000 on subjects of interest to the automobile enthusiast; emphasis on foreign and sports cars; photos essential. Also humor 500-1,000. C. B. Gillett. 4c, photos \$4. Pub.

The Saturday Review, 25 W. 45th St., New York 36. (W-20) Literary and general articles of ideas, philosophy, education. Poetry of quality. Cartoons. Photos. Peter Ritner, Features Editor. Articles \$75-\$159, verse 50c a line, pictures \$7.50. Pub. Query.

Seattle Times Sunday Magazine Section, Box 1892, Seattle 11, Wash. (W-15) Features on Pacific Northwest subjects only, 1,000-1,200. Picture layouts for roto section. No fiction or verse. Chester Gibbon. \$15 for unillustrated article; \$25 with suitable art. Pub.

Screen Life, Skye Publications, 270 Park Ave., New York 17. (Bi-M-25) Same requirements as for **Hollywood Stars**, above.

Sensation, Medallion Publishing Corporation, 655 Madison Ave., New York 21. (M-15) Exposés, profiles, human interest articles. Photos. James A. Bryans. \$50-\$125 an article, pictures \$25-\$125. Acc. Query.

Ski Magazine, Hanover, N. H. (Six issues November through March-35) Articles 400-1,500 on ski trips, controversial subjects, techniques, resorts, personalities. Humor; fillers about skiing. William T. Eldred. 1c-5c, photos \$1-\$10. Pub.

Southwest Review, Southern Methodist University, Dallas 5, Tex. (Q-75) Quality stories to 3,000. Articles on regional, literary, national, world problems. Poetry. Allen Maxwell. ½c for prose, \$5 a poem. Pub.

Stare, 655 Madison Ave., New York 21. (Bi-M-25) Photos—cheesecake, oddities. Exposés. Steve André. Acc.

Sunshine Magazine, The House of Sunshine, Litchfield, Ill. (M-15) Constructive, wholesome short stories to 1,500. Henry F. Henrichs, Editor. Rate according to merit. Acc.

Suntime, 1011 Hendricks Ave., Jacksonville 2, Fla. (M-15) No fiction. Articles with zip and Florida flavor 300-750. Harris Powers. \$5 up an article. Pub.

Theatre Arts, 130 W. 56th St., New York 19. (M-50) Articles on the theatre and associated arts, 500-2,000. Most material written on assignment. John D. MacArthur. 2c. Pub.

Tic, P. O. Box 350, Albany 1, New York. Articles for dentists on dental or dental related themes, 800-2,400. Cartoons; photographs and other illustrations, individual or series. Humorous verse to 60 lines. To \$75 an article. Acc.

Town & Country, 572 Madison Ave., New York 22. (M-75) Satirical, topical short stories, articles, essays, on unusual subjects, not addressed to a purely femi-

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Trailer Life, 607 S. Hobart Blvd., Los Angeles 5, Calif. Practical articles 500-3,500 pertinent to Americans living in mobile homes. How-to articles with brief but fully explanatory text concerning handy trailer devices, including gardening, trailer patios, interior painting, knickknack building; step-by-step series of photos essential. Travel stories associated with trailering. Articles about hobbies, photography, etc. Editor's guide to writers free on request. W. Russell, Managing Editor.

Trail-R-News Magazine, 534 W. Colorado St., Box 1551, Glendale, Calif. (M-10) Travel articles built around trailer coach life, 1,200-2,500. Each must be accompanied by two glossy photos. Stock photos acceptable. Articles must deal specifically with a trip or locality. No generalities wanted. Technical matter by arrangement. Jack Kneass. \$12.50-\$25 an article. Pub. List of requirements available.

Travel, 50 W. 57th St., New York 19. (M-50) What to do and see—with cost worked in—anywhere in the world, 1,000-2,500—2,000 preferred. Photos. Cartoons. Works 3-4 months in advance. Malcolm McTear Davis. 1c-2c. Acc.

TV, Skye Publications, 270 Park Ave., New York 17. (Bi-M-25) Feature news of television; lives of TV stars; fashions; beauty; homemaking. Joan Curtis, Executive Editor. Pub. Queries essential.

TV Fan, Skye Publications, 270 Park Ave., New York 17. (Bi-M-25) Same requirements as for TV, above.

Virginia Quarterly Review, 1 West Range, Charlottesville, Va. (Q-\$1) Exceptional literary, scientific, political essays 3,000-7,000; short stories and verse of high standard. Charlotte Kohler. Good rates. Pub.

Whisper, 1697 Broadway, New York 23. (Bi-M-25) Exposés, accounts of rackets, strange customs, to 900. Nils Larsen. Good rates. Acc.

Yale Review, 28 Hillhouse Ave., New Haven, Conn. (Q-\$1) Articles on current political, literary, scientific, art subjects 4,000-5,000. Quality short stories. Poetry. Good rates. Pub.

Yankee, Dublin, N. H. (M-25) Articles on New England subjects to 2,000. 2c-10c. Pub.

Men's Magazines

Adventure Magazine, 205 E. 42nd St., New York 17. (Bi-M-25) Short stories 2,000-7,000; short-shorts 1,000-1,800; novelettes 10,000-20,000. Articles 2,000-6,000 on adventure, men at work, sports, science, exploration. Fillers 5-1,000. Cartoons. Photos. Alden H. Norton. Fiction \$250 up, non-fiction \$150 up. Acc.

Argosy: The Man's Magazine, 205 E. 42nd St., New York 17. (M-25) "The best available stories for men. Action is important; drama is essential." Short stories to 5,000; novelettes 10,000-15,000. Articles 1,500-5,000—first-person adventure, sports, science, medicine, living. Features. Cartoons. Ken W. Purdy. High rates. Acc.

Bluebook, 230 Park Ave., New York 17. (M-25) Outstanding dramatic fiction of male appeal. Short stories to 6,000; short-shorts 1,000-1,800; novelettes to 15,000; novels to 45,000, or which may be cut to that length. Articles of interest to the family man, to 5,000. Fillers under 600. André Fontaine. High rates. Acc.

Cavalier, 67 W. 44th St., New York 36. (M-25) Articles: adventure, exposé, self-help—anything that has both excitement and interest for men. Narrative shorts 500-1,000. No fiction. James B. O'Connell, Editor. For promotable lead article \$750, middle-of-the-book articles \$300-\$400, shorts \$50-\$75. Query.

Challenge, 444 Madison Ave., New York 22. (Bi-M-25) Articles 2,200-4,000. Photos. Hy Steirman. Articles \$125 up, photos \$7.50. Acc. Query.

AUTHOR & JOURNALIST

The Elks Magazine, 50 E. 42nd St., New York 17. (M) National publication of the B. P. O. E. Short stories 3,500-5,000; no fiction of other lengths. Articles—sports, hunting, fishing—and also serious features. Policy is to plan articles and then assign them to national magazine writers. Photos. No verse, fillers, or cartoons. Lee C. Hickey. High rates. Acc. Query.

Esquire, 488 Madison Ave., New York 22. (M-50) Sophisticated unsentimental articles, masculine viewpoint; essays, sketches, short stories, 2,000; cartoons; controversial article ideas. Frederic A. Birmingham. Pays according to quality and length. Acc.

Forest and Outdoors Magazine, 4795 St. Catherine St., W., Montreal 6, Canada. (M-25) Official publication of the Canadian Forestry Association and the Ontario Federation of Anglers & Hunters. Dramatic articles on hunting, fishing, conservation in Canada; how-to-do-it articles for outdoor men. R. J. Cooke. 1½-2c. Photos, \$3. Pub; Acc. if author requires.

For Men Only, Canam Publishers Sales Corporation, 655 Madison Ave., New York 22. (M-25) Short stories 3,000-3,500. Articles—first-person true, rugged, dramatic adventures. Cartoons. Photographs. Noah Sarlat. To \$300, pictures to \$25. Acc. Query.

Male, 655 Madison Ave., New York 22. (M-25) First-person adventure stories of all types; fiction about 3,000-5,000; photo illustrations. Noah Sarlat. To \$500. Acc.

Man's Life, 1790 Broadway, New York 19. (Bi-M-25) Stories to 5,000. Articles to 4,000—crime, adventure, sports, and exposés. Should not be too lurid. Don Phares. Fiction and articles \$150-\$250. Acc.

Man's Magazine, 444 Madison Ave., New York 22. (Bi-M-25) Articles 2,200-4,000. Photos. Hy Steirman. Articles \$125 up, photos \$7.50. Acc. Query.

Man to Man, 21 West 26th St., New York 10. (M-25) Fiction and non-fiction to 2,000. Articles include sensational material, true adventure, true experience, medical. W. W. Scott. \$50-\$75. Acc.

Modern Man, 542 N. Dearborn St., Chicago 10. (M-50) Picture and text material 1,500-3,000 on subjects of strong masculine interest, including automobiles, guns, railroading, aviation, boats, unusual adventure. Good photos essential with all articles. Cartoons. Norman Sklarewitz. \$75-\$100. Acc. Query.

The National Guardsman, 100 Indiana Ave., N.W., Washington 1, D. C. Stories 750-2,000 with appeal to all-male group, ages 17-35. Sports and military (Army and Air Force, not Navy, Coast Guard, Marines) articles 500-3,000. Cartoons. Allan G. Crist. 3c. Pub.

Real, 10 E. 40th St., New York 16. (M-25) Now entirely non-fiction. Book condensations 5,000-20,000. Articles 2,000-5,000 on men in action—first-person dramatic experiences, adventure; exposés, profiles, science and medical pieces, sports. Also picture stories of considerable impact. Fillers to 9,000. Norman A. Lobsenz, Editor. Competitive rates on all

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Saga, 205 E. 42nd St., New York 17. (M-25) True adventure stories for men. All subjects. Prefers single-incident action involving solution of physical or mental problem, first or third person. Picture stories. True humor. Photos. Cartoons. Fillers. Ed Fitzgerald. Feature rates \$150-\$500, fillers \$5-\$50. Acc.

Girl, 21 W. 26th St., New York 10. (M-25) Short stories 1,500-1,800. Short-shorts. Articles on anything of interest to men—metaphysical, weird, exposés. Cartoons. Photos. Adrian B. Lopez. \$50-\$75 an article; pictures \$5-\$7.50. Acc. Query.

Sport Life, 655 Madison Ave., New York 22. (Bi-M-35) Short stories 2,000-4,000. First-person, true, rugged, dramatic, hunting and fishing articles; also photo stories of same type. Cartoons. Animal photos. Noah Sarlat. To \$300, pictures to \$25. Acc. Query.

Sportsman Magazine, 655 Madison Ave., New York 22. (Bi-M-35) Noah Sarlat. Same requirements as **Sport Life**, above.

Stag, 655 Madison Ave., New York 22. (M-25) Chiefly first-person true adventure pieces of all types, 2,000-3,000. Picture stories. Fiction. Noah Sarlat. Up to \$500. Acc.

True, The Man's Magazine, 67 W. 44th St., New York 36. (M-25) Factual stories of interest to men 2,000 up—average 5,000-6,000. Two-column fillers, 500-1,000. One novelette length (20,000) each issue. No fiction. Douglas S. Kennedy. High rates. Acc.

Women's and Home Service Magazines

American Baby, 180 Riverside Drive, New York 24. (M-25) Articles to 1,000. Special need: articles by doctors. No verse. No photos. Beulah France, R.N. ½c. Pub. Acc. on articles by doctors.

The American Home, 444 Madison Ave., New York 22. (M-25) Practical articles pertaining to home, interior decorating, building, gardening, food, home-crafts, 800 to 2,000. Illustrated how-to-make or how-to-do articles on homemaking subjects. Mrs. Jean Austin. Varying rates. Acc.

Baby Post, 30 East 60th Street, New York 22. (M-25) Authoritative articles, 1,000, on baby care; home features; occasionally a short story of appeal to this field. Some picture stories; verse. Louise Cripps. 2c-5c. Pub.

Baby Talk, 149 Madison Ave., New York 16. Experience articles mother-father-baby, 500-1,000; fillers; verse. Deirdre Carr. 2c-3c. Acc.

Baby Time, 424 Madison Ave., New York 17. (M-25) Articles and stories 500-750 of interest to new and expectant mothers; verse; photos. Lee Robba. \$5 an article. Acc.

Better Homes & Gardens, 1716 Locust St., Des Moines 3, Iowa. (M-25) Architectural, home decorating, and gardening articles largely staff-written. Special Features Department seeks high caliber general articles on practically any subject except politics,

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Better Living, 230 Park Ave., New York 17. Limited fiction market, usually through agents. Articles on personalities and subjects of interest to women; freelance contributors welcome when outline is presented. Barbara Hewson. Good rates. Acc.

Bride's Magazine, 527 Fifth Ave., New York 17. (Q) Articles 100-1,500, covering fashions, furnishings and home decorations, etc., of interest to brides; verse. Helen E. Murphy. Varying rates. Acc.

Canadian Home Journal, 73 Richmond St., W., Toronto, Ont. (M-20) Short stories to 7,000. Mary-Etta Macpherson. Acc.

Canadian Homes and Gardens, 481 University Ave., Toronto, Canada. (M-25) Practical how-to-do-it articles on subjects of interest to homemakers; keep in mind Canadian geography and climate. Photos. Varying rates. Acc.

Catholic Home Journal, 220 37th St., Pittsburgh 1, Pa. (M-20) Love or domestic stories 1,800-2,000. Articles on the home, child care, etc., preferably illustrated, 1,800-2,000. Verse about home and children, 12-16 lines. Unusual photos of children. Rev. Urban Adelman. 1c up. \$5 a poem. Acc.

Charm, 575 Madison Ave., New York 22. (M-25) Short stories; articles of interest to women who work, 1,500-5,000. Helen Valentine. Varying rates. Acc.

Chatelaine, 481 University Ave., Toronto 2, Canada. (M-20) Fiction: short-shorts to 6,000; occasional novelettes to 15,000; occasional two-parters. Articles to 3,500: "you interest" including medical; first-person on medical, marital, or emotional topics, including lively opinion pieces. Prefers Canadian background if any. Acc.

The Christian Home, 810 Broadway, Nashville, Tenn. (M-20) Articles 1,000-2,000 on family relationships, child guidance; stories 2,500-3,500, of interest to parents of children and teen-agers; verse; photos of family groups. Dr. Joy Bayless. Stories and articles 1½c, verse 25c a line. Acc.

Christian Parent, 1222 Mulberry St., Highland, Ill. (M) Articles and short stories 100-2,000 with Christian home life and Christian child training themes; fillers; cartoons; photos. M. P. Simon. ½c. Acc.

The Country Guide, 290 Vaughn St., Winnipeg, Man., Canada. Short stories, first or second rights, of general appeal to rural readers. Some verse in home department and children's page. How-to-do and how-to-make material for homemakers. Food articles are staff-written. Photos of general and home interest. Cartoons (submit roughs). Miss Amy J. Roe, Fiction and Home Editor. Varying rates for prose and verse, photos \$2.50-\$5. Acc.

Everywoman's Magazine, 16 E. 40th St., New York 19. (M-5) Quality and family stories to 5,000; humor or helpful articles with subjective slant to 3,000;

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short humor for "That Man Is Here"; features on "unforgettable" women characters. Acc.

Family Digest, Huntington, Ind. (M-20) Articles, 500-1,500; short stories, 1,000-2,000, on home and family subjects. F. A. Fink. 1c-2c. Pub.

The Family Handyman, 211 East 37th St., New York 16. (Bi-M-35) Subject matter: home improvement, repair and maintenance of interest to do-it-yourself homeowners. Photos of work in progress and/or finished glamour views of basements, attics, terraces, built-ins, playrooms, kitchens, etc., that can be used with the how-to stories. Harold Joseph Highland. 5c, black-and-white glossy 8x10 photos \$7.50 up. Pub.

Flower Grower—The Home Garden Magazine, 70 E. 45th St., New York 17. How-to articles by and about experienced gardeners, photographs of gardens and flowers; articles to 1,500. Fillers 100-200. John R. Whiting. Articles \$5-\$125, photos \$5-\$10, color photos to \$100. Acc.

Glamour, 420 Lexington Ave., New York 17. (M-25) Articles of interest to young career women, to 1,500; no fiction or poetry. Kate Lloyd. \$50 up. Acc.

Good Housekeeping, 57th St. and Eighth Ave., New York 19. (M-35) Short stories of quality to 10,000; short articles; verse. Herbert R. Mayes. Excellent rates. Acc.

Harper's Bazaar, 572 Madison Ave., New York 22. (M-50) Distinguished short stories only; not popular magazine material. Prefers articles in outline form. Alice S. Morris, Literary Editor. Good rates. Acc.

Homecraft and The Home Owner, 154 E. Erie St., Chicago 11. (Bi-M-35) How-to articles on work in wood, metal, etc.; home repair articles with emphasis on do-it-yourself. Should be accompanied by photos or drawings. 1c up. Pub.

Home Life, 127 Ninth Ave. N., Nashville 3, Tenn. (M-15) Short stories 1,500-3,000 and feature articles of interest to home and family groups, Christian viewpoints, 750-800; short poems of lyric quality, human interest, and beauty; occasional photos; fillers, cartoons, and cartoon ideas. Joe W. Burton. To 3c. Acc.

House and Garden, 420 Lexington Ave., New York 17. (M-50) Home decoration, gardening, landscaping, building and remodeling, unusual travel and architectural articles; articles on music, food, and the art of good living, 1,500-2,000. Albert Kornfeld. Good rates. Acc.

House & Home, 9 Rockefeller Plaza, New York 20. Limited market for material on outstanding architect-designed homes and housing developments, with first-class architectural photographs. P. I. Prentice. Acc. Query.

House Beautiful, 572 Madison Ave., New York. (M-50) Articles on building, remodeling, decorating, gardening, entertaining, cooking, house maintenance, home furnishing, etc., to 2,000, with photos; fillers. Largely staff-written. Elizabeth Gordon. Acc.

Household, 912 Kansas Avenue, Topeka, Kan. (M-10) Practical how-to articles on building, home maintenance, remodeling, furnishing, decorating, gardening, and food. Also general-interest articles slanted to interests of medium- and small-town families on health, travel, family relations, family economics, child care, and social problems. Picture stories on all how-to subjects. Limited amount of light verse and cartoons. Robert P. Crossley. Top prices for all material. Acc.

Independent Woman, 1790 Broadway, New York 19. (M-15) Official publication of the National Federation of Business and Professional Women's Clubs. Articles 500-1,000 of special interest to women who earn their own living. Verse. Photos. Art work. Frances Maule. \$10-\$35. Acc.

Ladies' Home Journal, Independence Square, Philadelphia 5. (M-35) Articles 2,000-5,000; short stories 4,000-7,500; serials, 50,000-70,000; novelettes 20,000-40,000; short lyric verse; fillers; cartoons. Bruce Gould, Beatrice Blackmar Gould. Top rates. Acc.

Life Today, Southport, Conn. (Bi-M-25) Practical, inspirational articles 500-2,000 on marriage, love,

divorce, family life in U. S., community problems. Sara Judson. 2c. Pub.

Living for Young Homemakers, 575 Madison Ave., New York 22. (M) Small market for short articles, 1,000-1,500, on how-to-do in home, garden, health, children, etc., sometimes with photos. Edith Brazwell Evans. Varying rates. Acc.

Mademoiselle, 575 Madison Ave., New York 22. (M-35) Short stories and articles of interest to young women aged 18-30, 2,500-3,500. Cyril Abels. Acc.

Marriage Magazine, 270 Park Ave., New York 17. (Semi-A-25) Sound helpful, readable articles on all marriage problems. Douglas Lurton. Good rates. Acc.

McCall's, 230 Park Ave., New York 17. (M-25) Serials, 40,000; complete novels, 12,000-20,000; novelettes, 8,000-10,000; short stories, 3,000-6,000; short shorts. Articles. Otis L. Wiese, Editor and Publisher; J. W. Dailey, Features Editor; Betty Parsons Ragsdale, Fiction Editor. First-class rates. Acc.

Modern Baby. Same address and requirements as **Baby Time**.

Modern Bride, 366 Madison Ave., New York 17. (Q-50) Practical articles to 1,500 on wedding planning and related subjects. Virginia A. Moves. \$100 up. Acc.

Modern Needlecraft, 551 Fifth Ave., New York 36. (Q-35) Ideas or news regarding all phases of needlecraft. Maggie Meehan.

Mother & Baby, 315 Fifth Ave., New York 16. (M-5) Sold in supermarkets. Articles on baby care up to age 2½—personal experience and technical—in entertaining layman language. Also prenatal articles. Some short light verse and cartoons. Maja Bernath. 2c-5c. Pub.

Mother's Magazine, David C. Cook Publishing Co., Elgin, Ill. (Q-10) Articles to 1,000 on teaching religion in the home. Religious verse. Iva Hoth. 1c, verse 20c a line. Acc.

My Baby Magazine, 435 Fifth Ave., New York 16. (M-free) Articles on expectant motherhood, baby and child care; personal experiences. Material must deal with children under 3 years. Photos. Joan Bel Geddes. 1c-3c. Acc. Query.

Parents' Magazine, 52 Vanderbilt Ave., New York 17. (M-35) Articles on family relationship, child care and guidance, 1,500-2,000. Mrs. Clara Savage Littleale. Articles, \$150. Acc.

Popular Gardening, 369 Lexington Ave., New York 17. (M-25) Practical gardening articles, successful gardening by young home owners, 1,000, with photos. Paul F. Frese. 3c. Pub.

Sunset, Menlo Park, Calif. (M-20) Largely staff-written. Purchases from West Coast contributors only. Western travel, Western home, Western food, Western crafts, Western gardening, how-to-do-it articles. Walter L. Doty. Acc. Query.

Today's Baby. Same address and requirements as **Baby Time**.

Town Journal (formerly **Pathfinder**), 1111 E St., N.W., Washington 4, D. C. (M-20) Features to 2,000 on self-improvement and self-analysis, home and garden, personal problems, family economics, how a town of under 10,000 solved a problem facing other communities. Short, witty verse. Carroll P. Streeter. High rates. Acc.

Vogue, 420 Lexington Ave., New York 17. (Semi-M-50) Articles of interest to men and women, 1,500-2,000; photos. No poetry, no fiction. Jessica Daves. Good rates. Acc.

Western Family, 1300 N. Wilton Pl., Hollywood 28. (M) All types of light, romantic fiction to 2,500; short shorts and well-illustrated how-to-do-it articles of interest to the homemaker, to 1,000; 2-part serials. Web Jones. 3c. Acc.

Woman's Day, 19 W. 44th St., New York 18. (M-5) Serious, humorous, and topical articles, 1,800-2,000; inspirational; how-to; fillers. Human interest and humorous type fiction, 2,500-5,000. Mabel Hill Souvaine, Editor; Betty Finin, Fiction Editor. No set rate. Acc.



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Woman's Home Companion, 640 Fifth Ave., New York 19. (M-35) Women's and family interest. Articles, 2,500-6,000; short stories to 6,000; novelettes 15,000; short novels to 20,000; serials to 60,000. Particularly interested in book-length non-fiction for condensation or serialization and in articles of direct helpfulness to women. Woodrow Wirsig, Editor; Elliott Schryver, Fiction Editor; J. Robert Moskin, Article Editor. First-class rates. Acc.

Woman's Life, 27 Park Ave., New York 17. (Q-25) Helpful entertaining articles, 400-2,500, on all phases of a woman's life. Douglas Lurton. Good rates. Acc.

The Workbasket, 543 Westport Rd., Kansas City 11, Mo. (M-15) Articles to 1,500 about women who have raised their family living standards economically. 2c, photos to \$.5. Acc.

Confession

Confidential Confessions (Ace) 23 West 47th St., New York 36. Dramatic first-person stories with "hit-home" problems about marriage and courtship. Shorts from 2,500 to 6,500; novelettes 10,000. Rose Wyn. To 3c. Acc.

Daring Romances (Ace) 23 West 47th St., New York 36. Realistic first-person marriage and courtship stories with emphasis on the man-woman problem. Strong emotional style. Shorts from 2,500 to 6,500; novelettes 10,000. Rose Wyn. To 3c. Acc.

Intimate Romances (Romance), 295 Madison Ave., New York 17. (M-25) First-person stories of serious love conflict or problem situations with realistic, everyday characters 5,000-8,000; novels, 10,000-14,000. 3c up.

Modern Romances (Dell), 261 Fifth Ave., New York 16. (M-15) First-person real-life stories. Contests for cash prizes. Also short articles 400-1,000, dealing with parenthood, young mothers with small children, pregnancy, postnatal health and beauty problems. Articles carry by-lines. Henry P. Malmgreen. 4c. Acc.

My Love Secret (Hillman), 535 Fifth Ave., New York 17. (M-15) For requirements see **Real Romances**, below.

Personal Romances (Ideal), 295 Madison Ave., New York 17. (M-25) First-person romances, young heroes and heroines, with strong emotional problems logically worked out, 5,000-10,000. Hilda Wright. 3c and up. Acc.

Real Romances (Hillman), 535 Fifth Ave., New York 17. (M-15) First-person short stories to 6,500; novelettes 8,500-10,000; articles 500-1,000; fillers. Written from viewpoint of both men and women. Mary Rollins. 3c. Acc.

Real Story (Hillman), 535 Fifth Ave., New York 17. (M-15) For requirements see **Real Romances**.

Revealing Romances (Ace), 23 W. 47th St., New York 36. (M-15) First-person stories of courtship and marriage with strong reader identification. Stories

must be up-to-date, deal with problems that hit home and reflect modern-day living. Short stories 2,500-6,000; novelettes 10,000. Articles and fillers 300-1,000. Romantic verse to 20 lines. Rose Wyn. 3c up, verse 50c a line. Acc.

Romance Confessions, 19 W. 44th St., New York 36. (Bi-M-25) Strong, dramatic, first-person stories based on women's real-life experiences, 1,500-8,000. Articles to 2,500 on teen, courtship, marriage problems. Elaine Moss. Stories 3c a word, articles \$50-\$100. Acc.

Romance Time, 19 West 44th St., New York 36. (Bi-M-25) Strong, dramatic, first-person stories based on women's real-life experiences, 1,500-8,000. Articles to 2,300 on teen, courtship, marriage problems. Elaine Moss. Stories 3c a word, articles \$50-\$100. Acc.

Secrets (Ace), 23 W. 47th St., New York 36. (M-20) Dramatic first-person stories of courtship and marriage with emphasis on realism and emotional tone. Shorts 2,500-6,000, novelettes 10,000. Articles on marriage, courtship, personality to 1,000. Romantic verse to 20 lines. 3c up, verse 50c a line. Acc.

Tan (Johnson), 1820 S. Michigan Ave., Chicago 10. (M-25) First-person stories 2,000-3,000. No longer confined to Negro characters. John H. Johnson. 1½c. Acc.

Teen Age Confessions (Popular), 205 E. 42nd St., New York 17. Directed specifically to the problems of teen age youth, male and female. Peggy Graves. Good rates. Acc.

True Confessions (Fawcett), 67 W. 44th St., New York 36. (M-15) Short stories 2,000-10,000; novels 18,000-20,000. Must be realistic stories, with sincere emotion, based on problems of life today; dramatic impact is necessary. Fact, exposé, or inspirational articles occasionally used. Fillers 500-1,000. William C. Lengel. 4c-5c. Acc.

True Experience (Macfadden), 205 E. 42nd St., New York 17. (M-15) First-person true stories of emotional experiences in the lives of women. To 10,000. F. Gould. Payment to \$375, according to editorial impact and length of story. Acc.

True Love Stories (Macfadden), 205 E. 42nd St., New York 17. (M-15) First-person stories. May C. Kelley. 500 words, \$50; 1,500-2,000, \$100; 2,500-3,000, \$125; 4,500-5,500, \$175; 6,500-8,000, \$250; 10,000-12,000, \$400. Acc.

True Romance (Macfadden) 205 E. 42nd St., New York 17. (M-15) F. Gould. First-person short stories 4,000-6,000, \$250; novelettes 10,000, \$375; short-stories 2,000, up to \$125. Acc.

True Story (Macfadden), 205 E. 42nd St., New York 17. (M-20) Stories to 7,000; novelettes 9,000; double-lengths 11,000; 2-part serials, 7,000-10,000 per installment. Nina Dorrance. Surprise-ending short-stories \$100, average-length stories \$250-\$300, novelettes \$400, double-lengths \$500, serials \$425 each installment. Acc.

Fact Detective

Amazing Detective Cases (Postal), 655 Madison Ave., New York 21. (Bi-M) Fact articles on crime cases with mystery and good detective work, 1,500-2,000. Official by-lines preferred. Robert E. Levee. 2c up, photos \$.5. Acc.

Best True Fact Detective (Skye), 270 Park Ave., New York 17. (Bi-M-25) Articles—true fact detective and mystery cases from police and prison records—to 3,000; photos with articles when possible. Edward L. McLean. Acc.

Complete Police Cases (Postal) 655 Madison Ave., New York 21. (Bi-M) Fact articles on crime cases with mystery and good detective work, 1,500-5,500. Official by-lines preferred. Robert E. Levee. 2c up, photos \$.5. Acc.

Front Page Detective (Dell), 261 Fifth Ave., New York 16. (M-25) Crime articles dealing with personalities, unique police methods, exposés, 3,500. True

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crime short-shorts 500-750. On-the-scene crime photos. Carmena Freeman. \$150-\$250; photos \$6 (more for series). Acc. Query on everything except picture stories.

Inside Detective (Dell), 261 Fifth Ave., New York 16. (M-25) Same requirements as **Front Page Detective**. Carmena Freeman.

Master Detective (Macfadden), 205 E. 42nd St., New York 17. (M-25) Fact crime stories to 5,000, emphasizing suspense. Some old crimes represented. Hugh Layne. \$150 up. Acc. Query with outline.

Official Detective, 400 N. Broad St., Philadelphia 30. (M-25) True detective crime-detection stories 5,000-7,000; photos. H. A. Keller, 2½c up. Acc.

Police Detective, (Skye), 270 Park Ave., New York 17. (Bi-M-25) Articles 2,500-3,000 on crime, rackets; unusual crime stories; also shorts 250-1,000 on similar subjects. Contemporary murder cases preferred. Dan Blue. Acc.

Real Police Stories (Fawcett), 67 W. 44th St., New York 36. (Bi-M-25) True stories, 5,000-6,500 (3c. Acc.) covering almost any type of crime, but chiefly cases involving homicide. Preference is for cases containing mystery, with stress on investigative work. Sensational action-chase stories and gripping human-interest tales also considered. Case photos required, \$5. Pub. Also filler-shorts 300 to 800 with ironic, bizarre or humorous turn. 5c. Acc. Joseph Piazza.

Special Detective. For requirements see **Best True Fact Detective**, above.

Startling Detective (Fawcett), 67 W. 44th St., New York 36. (Bi-M-25) Factual crime material, including some older cases, 4,000-6,000. Hamilton Peck. 3c (with extra payment for official byline if available). Acc. Photos \$5. Pub.

True Cases of Women in Crime (Skye) 270 Park Ave., New York 17. (Bi-M-25) Articles 2,500-3,000 on women criminals, rackets; also shorts 350-1,000. Contemporary cases preferred. Wm. Carrington Guy, Editor. Acc.

True Crime. For requirements see **Police Detective**, above.

True Detective, 206 E. 43rd St., New York 17. (M-25) Suspenseful current true detective crime stories with actual photos, with or without official byline, 3,000-5,000. Always query before submitting copy. Detective, crime shorts and fillers 100-1,500. R. F. Buse. From 3c, depending on length, merit of case, and handling of copy; photos \$4-\$6. Acc.

True Mystery (Skye) 270 Park Ave., New York 17. (Bi-M-25) Articles and crime cases incorporating element of mystery and the bizarre 2,500-3,000; also shorts 350-1,000. Wm. Carrington Guy, Editor. Acc.

True Police Cases (Fawcett), 67 W. 44th St. New York 36. (M-25) Fact detective stories to 7,000. Crime or police features to 2,000. Particularly interested in first-person stories or features under the by-line of a person on either side of the law; and in sensational exposés of crime conditions in major cities. Joseph Corona. 3c up. Acc.

Fictional Detective and Mystery

Ellery Queen's Mystery Magazine (Mercury), 471 Park Ave., New York 22. (M-35) Stories of detection, crime, mystery. No supernatural stories per se, although if a legitimate mystery, crime, or detective short story has supernatural or horror element, O.K.

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Famous Detective Stories (Columbia), 241 Church St., New York 13. (Bi-M-25) Detective fiction stressing plot and characterization. Murder mysteries preferred—straight crime and gangster stories not wanted. Robert W. Lowndes. 1/2c up. Pub.

15 Detective Stories (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Short stories 5,000; novels 10,000. Fillers 250-500. Peggy Graves. 1c up. Acc.

Justice, Magazine Management Co., 655 Madison Ave., New York 21. A new magazine in the market for suspense-crime fiction: short stories 5,000-6,000, novelettes about 15,000. Sandra Nelkin. 2c up. Acc.

Menhant (Flying Eagle), 545 Fifth Ave., New York 17. (M-35) Fiction of any length 1,000-25,000; serials on order only. Tough, hard-boiled, or realistic stories in the detective-crime field. Seeks only the best. Fact material is staff-written or contracted for. John McCloud. 2c-5c, much higher on occasion. Acc.

The Saint Detective Magazine, 471 Park Ave., New York 22. (M-35) Stories 1,000-15,000 of any type dealing with crime. Emphasizes quality. Uses some reprints, chiefly by big names. Leo Margulies. 1c. Acc.

Smashing Detective Stories (Columbia), 241 Church St., New York 13. (Bi-M) Same requirements as **Famous Detective Stories**, above.

Not currently buying: **Black Book Detective**, **Conflict**, **Five Detective Novels**, **G-Man Detective**, **Malcolm's**, **The Phantom Detective**, **Popular Detective**, **Thrilling Detective**, **Triple Detective**.

Love Story

All-Story Love Magazine (Popular) 205 E. 42nd St., New York 17. (Bi-M-25) Strong, dramatic novelettes to 12,000. Short stories 4,000-5,000. Peggy Graves. 1c up. Acc.

Exciting Love (Thrilling), 10 E. 40th St., New York 16. (Q-25) Novelettes, 8,000-16,000; short stories 1,000-6,000. Alex Samalman. 1c. Acc.

Fifteen Love Stories (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Romantic love stories. Novelettes up to 10,000; shorts 3,500 to 5,000. Peggy Graves. 1c up. Acc.

Gay Love Stories (Columbia), 241 Church St., New York 13. (Bi-M-25) Third-person love stories to 15,000. Marie A. Park. 1/2c up. Pub.

Golden West Romances (Thrilling), 10 E. 40th St., New York 16. Not in market at present. Helen Tono.

Ideal Love Stories (Columbia), 241 Church St., New York 13. (Bi-M-25) Third-person love stories to 15,000. Marie A. Park. 1/2c up. Pub.

Love Short Stories (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Romantic fiction 3,000-10,000. Peggy Graves. 1c up. Acc.

Popular Love (Thrilling), 10 E. 40th St., New York 16. (Q-25) Realistic, modern love novelettes, 8,000-16,000; short stories, 2,000-6,000. Alex Samalman. 1c up. Acc.

Ranch Romances (Thrilling), 10 E. 40th St., New York 16. (Bi-W-25) Adult Western short stories, 5,000-6,000; novelettes 8,000; novels 18,000-20,000; 4-part serials to 45,000; well-authenticated fact material to 2,500. Romantic interest. Alex Samalman, Senior Editor; Helen Tono, Editor. 1c up. Acc.

Rangeland Love Stories (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Stories 2,000-4,000; novelettes 8,000-12,000. Woman's viewpoint preferred, but an occasional story from man's viewpoint. Old West settings desired. 1c up. Acc.

Rangeland Romances (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Emotional love stories, Old West. Man's or woman's viewpoint; shorts 3,500-5,000; novelettes 8,000-10,000. Peggy Graves. 1c. Acc.

Real Western Romances (Columbia), 241 Church St., New York 13. (Bi-M-25) Love stories of the Old West, with action element in background. Stress color and characterization. Short stories to 5,000; novelettes 8,000 to 12,000. Marie A. Park. 1/2c up. Pub.

Sweetheart Love Stories (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Tender young love stories, 5,000-12,000. Peggy Graves. 1c up. Acc.

Thrilling Love Magazine (Thrilling), 10 E. 40th St., New York 16. (Q-25) Love short stories 1,000-6,000; novelettes 8,000-16,000. Alex Samalman. 1c up. Acc.

Today's Love Stories (Columbia), 241 Church St., New York 13. (Bi-M-25) Short stories and novelettes with strong love interest 1,000-15,000; verse with love theme, 4-20 lines. Marie A. Park. 1/2c up. Pub.

Western Rodeo Romances (Thrilling), 10 E. 40th St., New York 16. Helen Davidge. Not now buying.

Science Fiction, Fantasy

Amazing Stories (Ziff-Davis), 366 Madison Ave., New York 17. (Bi-M-35) Science-fiction short stories 1,000-10,000. Howard Browne. 1c up. Acc.

ASTOUNDING Science Fiction (Street & Smith), 304 E. 45th St., New York 17. (M-25) Science short stories to 8,000, novelettes 10,000-20,000; serials 30,000-100,000. Articles on recent science developments; query. John W. Campbell, Jr. 3c up. Acc.

Beyond (Galaxy), 421 Hudson St., New York 14. Short-stories 2,000-3,000; short stories to 6,000; novelettes 7,500-12,000; novellas 20,000. Exclusively quality fantasy slant. H. L. Gold. 2c up, minimum \$75. Acc. Overstocked at present.

Cosmos Science Fiction and Fantasy (Star), 545 Fifth Ave., New York 17. (Bi-M-35) No material wanted at present. L. B. Cole.

Fantastic (Ziff-Davis), 366 Madison Ave., New York 17. (Bi-M-35) Science fiction to 10,000. Emphasis on dramatic personality conflict. Cartoons. Howard Browne. 1c up. Acc.

Fantastic Story Magazine (Thrilling), 10 E. 40th St., New York 16. (Q) Chiefly reprint, but small market for original fantasy fiction up to 10,000. Theron Raines. 1c-2c. Acc.

Fantastic Universe, 471 Park Ave., New York 22. (M-35) Stories 1,000-15,000—science fiction as well as fantasy. Articles chiefly on assignment. Leo Margulies. 1c. Acc.

Fantasy and Science Fiction (Mercury), 471 Park Ave., New York 22. (M) Science fiction and fantasy, 1,000-20,000, occasionally longer. Uses some reprints. Send MSS. to editorial address, 2643 Dana St., Berkeley 4, Calif. Anthony Boucher. 2c up, first North American and foreign serial rights only; reprints \$50 up a story. Acc.

Fate Magazine, 806 Dempster St., Evanston, Ill. (M-35) Articles under 3,000 on psychic, unusual, unexplained happenings; fillers. Robert N. Webster. 2c up. Pub.

Galaxy Science Fiction (Galaxy), 421 Hudson St., New York 14. (M-35) Short-stories 2,000-3,000; short stories to 6,000; novelettes 7,500-12,000; serials 60,000-75,000. (Galaxy Science Fiction Novels—bimonthly paper-bound reprints—are completely separate from Galaxy Science Fiction magazine.) Exclusively quality science-fiction slant. H. L. Gold. 3c up, minimum \$100. Acc.

If—Worlds of Science Fiction, Quinn Publishing Co., Kingston, N. Y. (M-35) Science fiction, not fantasy. Stories to 12,000—under 5,000 preferred. Articles on assignment only, but inquiries will be considered. James L. Quinn. Occasional cartoons. 2c up. Acc.

Imagination, P. O. Box 230, Evanston, Ill. (M-35) Science-fiction and fantasy stories, 1,000-25,000. Solidly plotted stories with good action and characterization, embodying human interest problems—now, in the past, or in the future—readers can understand and sympathize with. Cartoons. William L. Hamling. 1c up, cartoons \$5-\$10. Acc.

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Planet Stories (Fiction House), 1658 Summer St., Stamford, Conn. (Q-25) Short stories 2,000-7,000; novelettes 8,000-14,000; novels 15,000. Science-fiction stories with good action, suspense, and alien-worlds atmosphere. No restrictions, though less fantasy is bought than other types. Jack O'Sullivan. 1½c-2c. Acc.

Science Fiction Adventures (Future), 80 Fifth Ave., New York 11. (Bi-M-35) Fast-moving science fiction. Harry Harrison. To 3c. Acc.

Science Fiction Quarterly (Columbia), 241 Church St., New York 13. (Q-25) Same needs as **Science-Fiction Stories**, below. ½c up. Pub.

Science Fiction Stories (Columbia), 241 Church St., New York 13. (Bi-M-35) Science fiction with adult motivation to 5,000; novelettes, 8,000-12,000. No fantasy. Robert W. Lowndes. ½c up. Pub.

Startling Stories (Thrilling), 10 E. 40th St., New York 16. (Q-25) Science-fiction short stories and 25,000-word novels. Theron Raines. 1c up. Acc.

Thrilling Wonder Stories (Thrilling), 10 E. 40th St., New York 16. (Q-25) Pseudo-scientific adventure stories to 10,000; short pseudo-science novels 15,000-20,000. Theron Raines. 1c up. Acc.

Sports

Baseball Magazine, Washington Bldg., Washington 5, D. C. (8 times yr.-35) Short and short-short fiction slanted to baseball—may involve romance or mystery. Articles and photos related to baseball. No verse. Earl C. Noyes. Payment by arrangement. Query.

Complete Sports (Stadium), 655 Madison Ave., New York 21. (Bi-M-25) All lengths of fiction to 20,000. Robert O. Erisman, Editor; Arthur Lane, Associate. 1c up. Acc.

Sport (Macfadden), 205 E. 42nd St., New York 17. (M-25) Personality and behind-the-scenes features, controversial subjects of interest to sport fans. Baseball and boxing the year round. Other sports in season. Articles 2,500-3,500. Ed. Fitzgerald. Payment from \$200 depending on length. Briefs for SPORTalk department \$5-\$10. Acc.

Ten Story Sports (Columbia), 241 Church St., New York 13. (Q-25) Same requirements as **Super Sports**. Robert W. Lowndes. ½c. Pub.

See also **Sports Illustrated**—under General Magazines.—A.

Not now buying: **Exciting Baseball**, **Exciting Football**, **5 Sports Classics**, **Popular Baseball**, **Popular Football**, **Popular Sports**, **Thrilling Baseball**, **Thrilling Football**, **Thrilling Sports**.

Western

Action-Packed Western (Columbia), 241 Church St., New York 13. (Bi-M-25) Short stories 2,000-5,000; novelettes 10,000-15,000. Robert W. Lowndes. ½c up. Pub.

Best Western Magazine (Stadium), 655 Madison

Ave., New York 21. (Bi-M-25) Same requirements as **Western Novel & Short Stories**, below.

Complete Western Book Magazine (Stadium), 655 Madison Ave., New York 21. (Bi-M-25) Western novels to 20,000; shorts to 5,000. Robert O. Erisman, Editor; Arthur Lane, Associate. 1c up. Acc.

Double Action Western (Columbia), 241 Church St., New York 13. (Bi-M-25) Short stories, 2,000-5,000; novelettes 10,000-20,000. Robert W. Lowndes. ½c up. Pub.

Exciting Western (Thrilling), 10 E. 40th St., New York 16. (Bi-M-20) Overstocked. James B. Hendryx, Jr. 1c up. Acc.

Famous Western (Columbia), 241 Church St., New York 13. (Bi-M-25) Novelettes, 8,000-16,000; short stories to 5,000, articles to 2,000. Stresses characterization and adult motivation. Robert W. Lowndes. ½c up. Pub.

Fifteen Western Tales (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Short stories 2,500; novelettes to 10,000. Verse. Fillers. Peggy Graves. 1c up, verse 25c a line. Acc.

Masked Rider Western (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) Overstocked. J. B. Hendryx, Jr. 1c up. Acc.

Range Riders Western (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) Overstocked. J. B. Hendryx, Jr. 1c. Acc.

Real Western Stories (Columbia), 241 Church St., New York. (Bi-M-25) Same requirements as **Famous Western**, above.

The Rio Kid Western (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) Overstocked. James Hendryx, Jr. 1c. Acc.

Texas Rangers (Thrilling), 10 E. 40th St., New York 16. (M-25) Fast-moving, action-packed short stories, 1,000-5,000. Novelettes 9,000-15,000. Book-length novels by arrangement. James Hendryx, Jr. 1c up. Acc.

Triple Western (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) Western short stories to 5,000; adult novelettes 20,000-30,000 words. No taboos. James Hendryx, Jr. 1c up. Acc.

True West, P. O. Box 5008, Austin 31, Tex. Editorial Office: Box 266, Mason, Texas. (Q-25) An all-fact magazine of the Old West—badmen, gold rush days, cattle drives, ghost towns, range wars, etc. Articles 1,500-5,000—6,000 on an extraordinary subject. Old photos. Overstocked. Fred Gipson. 1c. Pub.

2-Gun Western (Stadium), 655 Madison Ave., New York 21. (Bi-M-) Short-stories 500-2,000; short stories 1,000-9,000. Robert O. Erisman, Editor; Arthur Lane, Associate. 1c up. Acc.

Western Action (Columbia), 241 Church St., New York. (Bi-M-25) Same requirements as **Double Action Western**, above.

Western Novel & Short Stories (Stadium), 655 Madison Ave., New York 21. (Bi-M-25) Short stories 1,000-6,000; novels to 20,000. Robert O. Erisman, Editor; Arthur Lane, Associate. 1c up. Acc.

Western Short Stories (Stadium), 655 Madison Ave., New York 21. (Bi-M-25) 1,000-9,000. Robert O. Erisman, Editor; Arthur Lane, Associate. 1c up. Acc.

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MARION SILK, well-known juvenile writer and former director, Amity Writers Group, is now Staff Director of Amity Script Clinic. See advertisement on page 37, this magazine.

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Vol. II, No. 2

January, 1955

Vantage Selected To Publish First Complete Work on Jehovah's Witnesses; 1st Edition: 10,000 Copies

Vantage Opens New Office in the Nation's Capital

Fred Reinstein, long active in Washington, D. C., and New York as a literary agent, has been appointed to supervise Vantage's new office in the nation's capital. If you live in the vicinity of Washington, you are invited to visit Mr. Reinstein to discuss your finished manuscript, or your work in progress. The address is: 1010 Vermont Ave., N. W. The telephone number is: STerling 3-2238.

3 Autograph Parties Launch Journalist's Book

Harold Jansen's **THIS WAY TO PODUNK** got off to a flying sales start in December with three autograph parties in the Mohawk Valley section of New York State. The affairs were held at Cornell University Book Store, at Corner Book Shop in Ithaca, and at a book shop in Trumansburgh. All were highly successful.

Mr. Jansen, who is on the editorial staff of *The Ithaca* (N. Y.) *Journal*, publicity director of Ithaca College, and correspondent for International News Service and United Press, is also scheduled to appear on radio and television in Rochester, Syracuse and Binghamton.

A practicing and skilled journalist, Mr. Jansen selected *Vantage Press* to publish his book after a careful survey of the publishing field. "I had utmost confidence that Vantage would do the best publishing job, and the most aggressive promotional job." If you, too, are looking for a publisher, mail the coupon below for our free, 24-page brochure explaining the Vantage cooperative program.

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G. Mennen Williams, Governor of Michigan, congratulates Zig-mund J. Niparko on the publication of his new book, *Kims and Sans*, a story of Korea and Japan.

Bank Distributes Vantage Novel in Unique Gift Idea

The First National Bank of Fort Lauderdale, Florida, came up with a new twist this past Christmas—how to say "thank you" to its fellow bankers who recommended the banking facilities of this year-round resort city bank.

To almost one hundred banker friends in the United States and Canada, the Fort Lauderdale bank distributed autographed copies of *Vantage's* IN THESE TIMES, by Verlie Forsyth. Miss Forsyth is assistant to the Executive Vice President of the Bank, and the Editor of FINABA, the bank's house organ.

U. P. Review features Vantage Press Novel

In a feature review that went to its 1500 member newspapers, the *United Press* ran a special story on *Vantage's* newly published **ACTION WITH THE SEAFORTH'S**, by Charles Monroe Johnson. It is the story of an American who enlisted in the Canadian army's Seaforth Highlander Regiment, in which he spent five years, to emerge with two wounds and a beautiful Italian wife.

"Few writers of World War 2," says the dispatch, "have done as well as Johnson in describing the private soldier's war, the way battles are fought, and the lives of the men who fight them."

Heavy Demand Expected From Public and Libraries

New York, N. Y.—The story of the fastest-growing religious group in the world will be told in a fully illustrated book to be published by *Vantage Press* in Spring, 1955. Title of the work is **JEHOVAH'S WITNESSES: A NEW WORLD SOCIETY**, by Marley Cole; a first edition of 10,000 copies has been ordered.

Although there have been other books about this remarkable religious group, Mr. Cole's work is the first to have the full support of the parent organization, The Watchtower Society. Mr. Cole, himself a member of Jehovah's Witnesses, took three years to write the volume and to do the necessary research. The book will have thirty to forty illustrations, and is being priced at only \$2.95 to bring it within reach of the largest possible market.

Members of *Vantage's* sales and advertising departments have already had a number of conferences with officials of Jehovah's Witnesses, at their World Headquarters in Columbia Heights, Brooklyn, N. Y. Plans have been laid for publication and direct mail advertising, for contacts with libraries, bookstores, and wholesalers in America and thirty-one other countries, and for foreign translations.

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